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# Keramic Studio

A MONTHLY MAGAZINE FOR THE  
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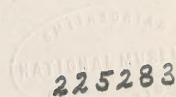
Volume Fourteen

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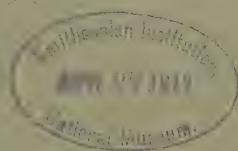
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# KERAMIC STUDIO

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Vol. XIV. No. 1

SYRACUSE, NEW YORK

May 1912



HIRTEEN is usually considered an unlucky number and hand in hand with Friday is what is called in slang phrase "the limit." Possibly it is because of a "contrary" disposition, but, whatever the cause, that combination has always been auspicious for the editor. So it is with pleasant expectations that we announce the thirteenth birthday of *Keramic Studio*.

We shall be anticipating all sorts of pleasant surprises, the best of luck and the best issues we have ever had in every way.



The editor has secured for the new year some more fine photographic studies of flowers which will be of the greatest value to designers, every detail being clearly brought out, while we are also anticipating some fine flower studies from the editor's garden when the summer school meets at Four Winds Pottery, and more good designs from Mrs. Cherry's design class in the same summer school; which reminds us that we will soon be able to show *Keramic Studio* readers the work of another prominent teacher, well known to you, in the class work of the Duquesne Club under the instruction of Miss Maud Mason.



Bragging is a sad fault, but because it is full of promise to *Keramic Studio* readers, we want to tell you all the flowers in the "editorial" garden, of which you may expect studies for we shall have helpful illustrations of all that blossom from early spring to winter. And there are plenty of them, for the editor herself has planted them all from thousands of seedlings started in the sunny south windows of the pottery. At the present writing, April 4th, we have just picked a handful of Giant Snowdrops which begin the floral procession and are closely followed by Crocus, Jonquils and Daffodils, Hycinths, Narcissus and Tulips of every kind and color. The Trumpet, Crown and Cup Narcissus, the Cottage early and late, double and single, Parrot and Darwin Tulips. Before the bulbs have stopped blooming, the perennials begin, the Yellow Primrose and graceful drooping bells of the blue Mertensia, the lilacs, double and single of every shade from white to deep blue purple, from pale pink to purplish red. The pansies already are struggling to blossom under their winter cover, will blossom all summer except for a short time in August. Now come the June flowers, German Iris, Peonies, Columbines, single and double and the newer long spurred varieties which dance in the breeze like fairies. The Lily of the Valley is then carpeting the ground and the Water Lilies, white, pink and yellow, make shade for the gold fish in the water garden. The Forget-me-nots, white, pink and blue, blossom bravely around the water's edge and along the garden path the Canterbury Bells nod their heads in shades of pink, blue and white. There are the single and double kinds, and loveliest of all the "Cup and Saucer." Behind them are tall rows of Foxgloves, pink and white, against a background of grape arbors. Another path

is bordered with blue Delphiniums and white Madonna Lilies, and behind them is a gorgeous color scheme of yellow Coreopsis and scarlet Oriental Poppies. In the border you will find Sweet Williams and Lupin, pink and white Shirley Poppies and Bachelor Buttons, Bell Flowers, blue and white, with English Daisies at your feet. In the meantime, the procession of roses has begun with the first grand display of June Roses, followed by the Briars and Climbing Roses, Wichirianas and Ramblers. Then come the Hybrid Teas, which blossom until frost. There are some three hundred roses in the garden and about two hundred varieties. By the time the Roses are well on the way, the Japanese Iris begin, followed in quick succession by the Day Lilies, white, blue and yellow, Snapdragon in all colors, Salpiglossis, Yucca, Bleeding Heart, Fraxmilla, Pentstemon, Hollyhocks, Physostegia, with long spikes of dainty pink; Asters of the Comet type, striped pink and white, purple and white and yellow, Auratum and Speciosum Lilies, Auchusa like giant Forget-me-nots, Phlox, Aconitum, Achillea, Lilium Canadense, yellow and red Lychnis and Mourning Bride, Tiger Lilies, Feverfew and Pyrethrum, Gladiolas, Gaillardias, Cardinal Flower and Veronica. Dahlias, Anemones and Chrysanthemums close the garden parade, and the silver shields of Honesty.

And in the meantime we must not forget about the orchard blossoms and a hundred varieties of flowering shrubs that are not only beautiful but paintable and that blossom successively from spring to fall, many carrying attractive berries far into the winter, and the vines which clothe the house in Honeysuckle and Wistaria. Does this read a good deal like a nurseryman's catalogue? Well, we confess it is almost impossible to resist buying everything that is so attractively set before us in the beautifully illustrated catalogues sent out just now. Really they are quite worth while "collecting" for the illustrations, if one has not the garden for inspiration. And just a postscript to say that the fruit garden is not to be despised as a source of inspiration, for we have Strawberries, Currants, red, white and black; Gooseberries, Blackberries, also White Blackberries, red and yellow Raspberries, Wine Berries, Cherries, Plums, Apricots, Peaches, Pears, Apples and Quinces and Grapes, big and little, white, red and purple. Neither is the vegetable garden without its artistic interest, but we will refer you for that to the seedsman's book as a rather quicker process than recounting their names on this page.



We would be glad if every teacher expecting to hold a summer school would notify us so that we could give the details in the June issue of *Keramic Studio* for the benefit of our readers who wish to do summer studying. If the dates are different, it would be possible for one student to spend some time at two or more schools if they desired, thus getting a variety both in instruction and scenery. There is no doubt that the Chautauqua Vance Phillips School, the Fry School and others will be open as usual and we would be glad to publish in the magazine a list of them all with date of opening and closing. The Chicago Art Institute Summer School opens July 1st.



LESSON FOR BEGINNERS IN SEMI-CONVENTIONAL  
AND LUSTRES FOR A BON-BON DISH*Jessie M. Bard*

FUCHSIA VENUSTA—LUCY MARIE SHAVER  
(Treatment page 16)

TO divide the top of the box find the center first by laying a narrow strip of straight edge paper horizontally across and find the exact width of the box, then fold the paper in half and place a mark where the center is, then place the paper on the box again and put a mark on the box opposite to the one on the paper, then place the paper vertically on the box and mark the center as you did before and the center is where these two marks cross.

Next get the measurement around the edge of the lid and fold the paper in five equal parts, mark off the five spaces on the lid then lay the straight edge of the paper on the lid between the center mark and one of the outer spaces so the paper lies perfectly flat and mark a fine India ink line along the edge of the paper. Repeat this in the five sections.

Take a piece of tracing paper and make a careful tracing of the section between the two dotted lines and trace in the design according to instructions given in the first lesson then go over all of the lines with a fine grey India ink line following the instructions given in the previous lesson. All of the dark grey tones, except the buds and the centers of the flowers, are White Gold.

Be sure to have everything perfectly clean for this work. Keep brushes for gold work only; do not use them for color also. For the smaller spaces use a Windsor and Newton or a Reubens red sable No. 1 brush and for the larger spaces a No. 3 square shader camel's hair brush.

Take a little of the gold from the slab and put it on another piece of glass, add a few drops of Garden Lavender oil and mix it through thoroughly with a palette knife. The gold should be the consistency of thick cream and should work easily from the brush. It will be necessary to add more Lavender oil occasionally while you work when the gold becomes too stiff. White gold should be applied in rather a thin wash; it does not burnish well when applied too heavy. When you have painted in all of the White gold in the center put in the darkest spaces with Roman gold and then continue with the White gold in the outer border. This is done in order to leave a resting place for the finger while working which could not be done if all of the White gold was put on first.

Second Fire—Burnish the gold with a glass brush, then go over the entire surface, gold and all, of both the top and bottom of the box with Light Green Lustre. Great care should be used in working with lustres as they are very treacherous. Be sure that the china is free from dust and finger marks. It should be cleaned with alcohol. Turpentine should never be used with lustres in any way.

Brushes that are used for lustre should not be used for anything else and should be thoroughly cleaned each time they are used before putting them away. To do this clean the lustre out of the brush well with turpentine and then clean it well with alcohol to take out all of the turpentine, then rub the brush across the palm of the hand until it is perfectly dry.

Have a clean silk pad ready then pour out a little Light Green Lustre in a small dish; a china slant is best. Add a few drops of Lavender oil to it. The amount of oil to be added depends on the tone of green desired; the more lavender is used the greyer the color will be. Paint the luster on quite heavy with a No. 8 square shader, work as quickly as possible as it dries rapidly and will show the brush





SIBERIAN CRABAPPLE BLOSSOMS—LILLIAN STURGES

**S**KETCH design in carefully, then paint leaves with Apple Green and Shading Green; the flowers are painted in with a very delicate wash of Blood Red.

Second Fire—Outline design with Grey for Flesh and fire.

Third Fire—Paint background with Violet and Apple Green, then paint the blossoms with Rose, Lemon Yellow in centers; the stamens are Blood Red and a little Violet. Touch up the leaves with Shading Green and Moss Green.



marks, then pad it until it looks perfectly even. Sometimes it is necessary to wait a minute or two before padding to allow it to dry slightly; if padded too soon it will lift off all of the lustre and if not soon enough it will become too dry so that the pad has no effect on it; this can only be learned by experience.

If you have never used lustres it would be best to experiment on a small piece of plain china first and have it fired before attempting it on this box. After the lustre has been padded on the box wipe it from the buds and outer petals of the flowers; use the end of a brush handle for this, wrap a small piece of cotton tightly over it and moisten it slightly. If the

lustre is too dry to come off easily in this way, moisten the cotton with a little alcohol, press the cotton against a piece of cloth so that very little alcohol remains in it; if too much alcohol is used it will spread when applied to the china.

Great care must be taken not to touch the lustre with the fingers as every finger mark will show, and also keep it free from dust. Give this a hot fire.

Third Fire—Go over all the White Gold and also the Roman Gold again. Put a wash of Yellow Lustre over the buds and flowers. Do not put it on too heavy. Give this a medium fire.



BON-BON DISH—JESSIE M. BARD





DESIGN FOR A CAKE PLATE—A. L. B. CHENEY

**P**AIN'T flowers with Albert Yellow. Leaves, band around center and larger space in outer border Apple Green, a little Yellow Green and a little Shading Green.

Second Fire—Oil over background in center and all

parts of border not yet painted and dust with two parts Aztec Blue one part Banding Blue, two parts Pearl Grey.

Third Fire—Oil over entire surface with Fry's Special Oil and dust with three parts Pearl Grey and one-half part Grey for Flesh.





CUP AND SAUCER—EDITH E. LONG

**O**IL entire surface of cup and saucer with Fry's Special Apple Green and a little Yellow Green. White enamel to Oil and dust with Pearl Grey and a touch of Yellow. which has been added a very little Albert Yellow to make it Second Fire—Trace in design and paint leaves with a cream color.





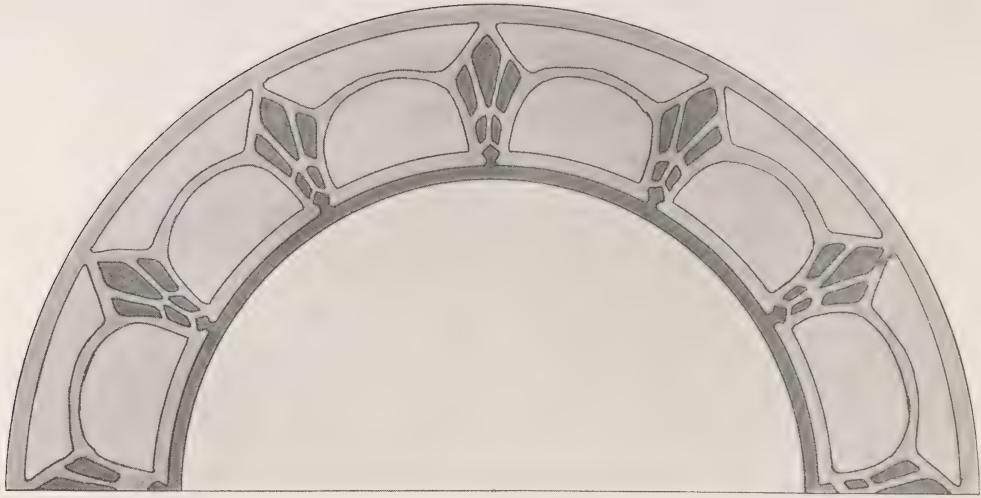
VIOLET STUDY—ALICE WILLITS DONALDSON

**P**AIN'T violets with Violet No. 2 and a little Banding Blue. Lemon Yellow in centers. The leaves are Apple Green, Yellow Green and Shading Green. The dark places on leaves are Shading Green with a little Black. Paint background

with Violet, Copenhagen Blue, Sea Green.

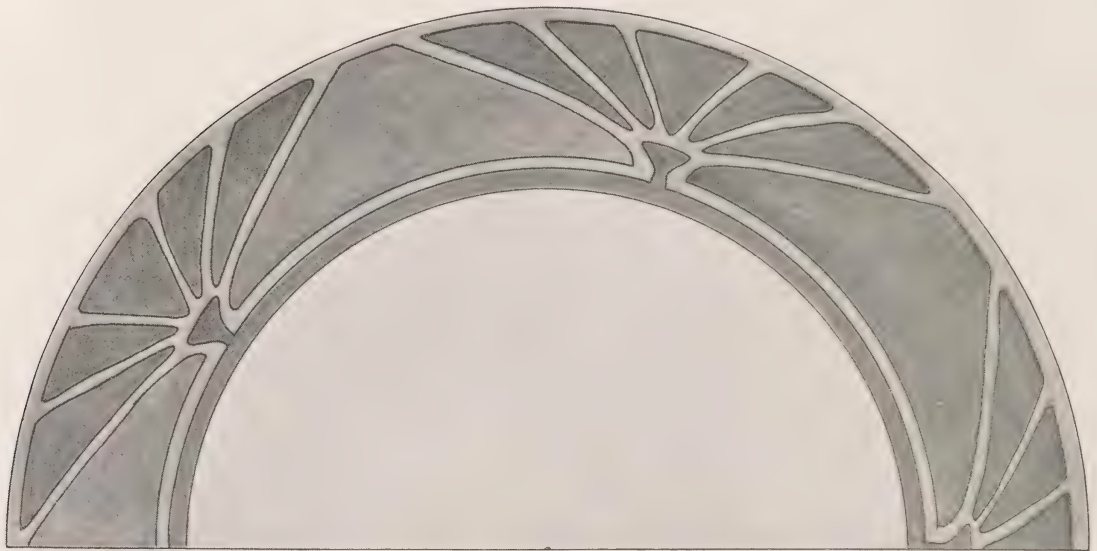
Second Firing—Use the same colors as used in first firing. Keep the light sides of flowers delicate, shade the shadow side.





PLATE—EVELYN BEACHEY

**G**REY part of design two thin washes of Hasburg's White Gold. Dark parts three parts Copenhagen Blue, two parts Pearl Grey and one-half part Sea Green. Outline in Copenhagen Blue and a little Sea Green. Light background in border, Opal Lustre flowed on very heavy.



PLATE—EVELYN BEACHEY

**O**UTLINE design in Shading Green and a little Moss Green. Paint in dark parts of design with Moss Green and a little Violet No. 2.

Second Fire.—Oil over entire plate with Fry's Special oil, pad until tacky and when partly dry dust with Pearl Grey and a very little Albert Yellow.





JELLY JAR AND PLATE, CURRANT MOTIF—HENRIETTA BARCLAY PAIST

Background White or Ivory. Stems, Yellow Brown dulled with a touch of Black; leaves, Olive Green; pale currants Deep Red Brown, veined and outlined with Gold.

## HOLLYHOCK—(Supplement)

*Treatment by Jessie M. Bard*

**O**UTLINE design with Grey for Flesh, then fire. Paint flowers with Lemon Yellow, Yellow Brown and a little Apple Green. The buds are Yellow Brown, Brown Green and a little Auburn Brown. The leaves are Moss Green, Brown Green and Shading Green. Stems are Yellow Green and Yellow Brown. The background is Violet, Yellow Brown and Brown Green.

Third Fire—Use same colors used in the first firing. The flowers are shaded toward centers with Brown Green and Yellow Brown. The shadow side use Albert Yellow. For the leaves, give them a clean wash of Yellow Green and touch in the Shading Green and Brown Green.

## WILD SUN-FLOWER (Page 17)

*K. E. Cherry*

**P**AIN'T flowers with Lemon Yellow shaded with Yellow Brown and Brown Green. The centers with Yellow Brown and Auburn Brown. Stems are reddish brown; for this use Blood Red and Violet. On the shadow side use Brown Green with the Blood Red. The leaves are Moss Green, Shading Green and Yellow Green. The background is Yellow Brown and Brown Green.

Second Fire—Shade the flowers with Albert Yellow and Yellow Brown and a little Auburn Brown. The leaves are Yellow Green and Shading Green.



CREAMER AND SUGAR BOWL, ROSE TREE DESIGN—HENRIETTA BARCLAY PAIST

Background Ivory. Roses Capucine Red, very thin. Leaves Olive Green mixture; stems Yellow Brown softened with Black. Gold outline.





MAY 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

YELLOW HOLLYHOCK—MARY H. FEWSMITH

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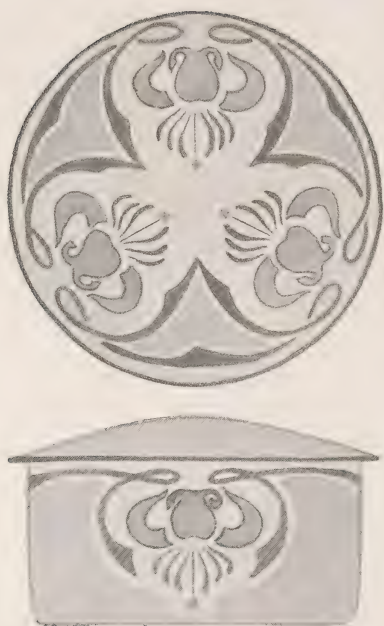






WILD SUN-FLOWER—K. E. CHERRY

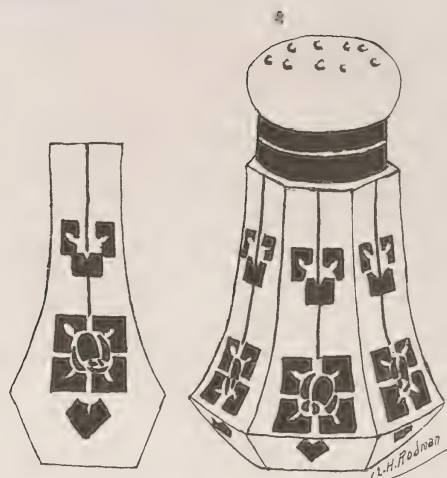
(Treatment page 10)



ROUND BOX—LILIES

*Edith Alma Ross*

THE box is intended for a little Easter gift or prize for an Easter party. Outline the lilies and leaves, put in the stamens and the line on edge of the flower and top of box with firm line of good gold and fire. Float in the lilies with a smooth wash of white enamel to which has been added a little Violet of Gold to give a soft lavender tint. Put in the leaves with enamel tinted a delicate shade of green. The pale wash in the spaces between leaves is a thin tint of Violet of Gold. This design is good for all gold on a tinted ground or over pure white.



SALT SHAKER—LEAH H. RODMAN

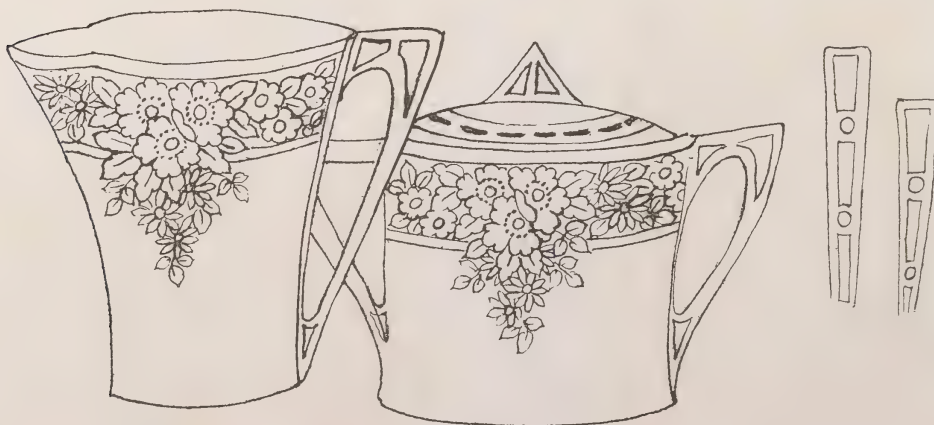
*Treatment by Jessie M. Bard*

TRACE in the design, then put in all leaves with Green gold. Then paint in the flower form which is in the center of the four leaves with equal parts of Apple Green and Yellow Green and also the stems and the vertical lines between the sections. Bands around the neck are of gold.

SUGAR AND CREAMER

*Adah S. Murphy*

FLOWERS and leaves outlined in black, also bands. Flowers and leaves to be done in enamel and shaded, leaving the light on the top of flower. Of the three largest flowers, make the upper one blue, the one under mulberry and the one under that red. Leaves green. Little daisies, upper one white, under one blue, other flowers red and blue. gold bands.



SUGAR AND CREAMER—ADAH S. MURPHY





THE FLATTERER AND THE NET (Bunyan's *Pilgrim's Progress*)—  
F. A. RHEAD

### THE DECORATION OF POTTERY IN THE CLAY STATE PÂTE-SUR-PÂTE

*F. A. Rhead*

THE process known as *pâte-sur-pâte* (or paste on paste) is one of the most delicate if not the most difficult of ceramic processes.

M. Taxile Doat has produced examples of *pâte-sur-pâte* in a variety of novel forms, both by itself and in combination with other decorative methods. M. Solon, in his article in the London "Studio", wonders whether a painter or a sculptor will succeed the more quickly in discovering the way of drawing out of the process all that it may yield under proper treatment. That its decorative range is wider than has yet been demonstrated is unquestionable. I have myself made one or two essays in its application, which go far to show that the possibilities are extensive. The plaque illustrating "The Flatterer and the Net," from Bunyan's "Pilgrim's Progress," is an amplification of the ordinary methods, inasmuch as the background is polychromatic. The sky is yellow and low-toned red, the foliage and the rest of the landscape is quiet myrtle, olive and bronze tones, while the "flatterer" is wrapped in a semi-transparent red cloak. The figures of the captives under the net and the punishing angel are in pure white. Although this plaque was done purely as an experiment the effect is quite

legitimate, and not at all bizarre. I have also another plaque with a figure of "Giant Despair" cased in armour. The landscape background in this is also done in colours, but the tints are subdued so that at a little distance the general effect is almost monochromatic. The face and hands are modelled in white, and the giant has wisps of lank hair falling from under his helmet in black. He has green pupils in his eyes, and these touches of color in combination with the whiteness of his face, give him an unearthly appearance, in keeping with his title and character.

His armour was etched with hydro-fluoric acid in elaborate patterns and gilt and scoured.

I have mentioned these examples to show that the use of this method of decoration need not be confined to the ordinary cameo-like effects, but may be extended to fit the ingenuity of an enterprising craftsman.

The idea of *pâte-sur-pâte*, was not founded, as might be supposed, on the Wedgwood Jasper wares. The resemblance is only superficial. Both have cameo-like figures in white on dark grounds, but there the similarity ends. The jasper figures are opaque, or nearly so, while the figures in *pâte-sur-pâte* are translucent, and the thinner parts of the modelling suggests shadow by showing the ground through in a greater or lesser degree, as desired.

About the middle of the last century the Curator of the Museum of Sèvres admired so much the effect of a Chinese vase in the Museum that he induced one of the modellers at the Imperial factory, Mr Fishback, to make trials with a view of obtaining similar effects in the Sèvres porcelain. The result exceeded the anticipations of the experimentalists, and *pâte-sur-pâte* became a standard process at Sèvres. M. Solon was asked by M. Regnault, the Director of the Imperial factory, to assist in the development of the new venture. He did so, and during his spare time accepted commissions from M. Rousseau, and a large series of plaques were exhibited at the "Union Centrale des Arts appliqués à l'Industrie," in 1865. M. Regnault pointed out in his official reports the difference existing between M. Solon's technical method and that employed at Sèvres, and as a further acknowledgment, requested him to decorate a large vase to go with the exhibit of the Imperial factory to the International Exhibition of 1867. The outbreak of the Franco-Prussian war led to M. Solon's engagement by the great English Minton firm, and his adaptation of *pâte-sur-pâte* to the English bodies was a new and interesting departure, which we will deal with later.

This decoration may be applied to any semi-vitrifiable body, but the materials of the vase or plaque and the decoration applied must be of the same nature.

There are no secrets connected with the application of this process. There are, it is true, certain arbitrary rules, which must be observed, in spite of the fact that they contra-



PLAQUE—LAURENCE A. BIRKS



PLAQUE, WASHING DAY—L. M. SOLON

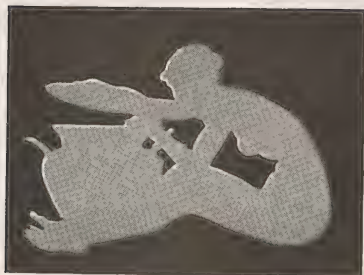


Figure 1

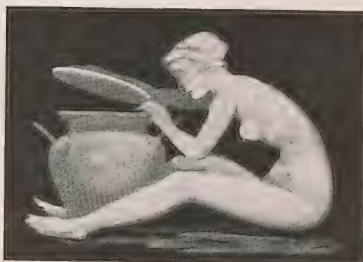


Figure 3



Figure 5

dict generally accepted theories. It is generally understood that all clay decoration must be executed while the piece is damp, and that it must be kept in exactly the same state of dampness until the decoration is completed. With *pâte-sur-pâte* the exact reverse is the case. The vase or other object intended to be decorated must be absolutely dry, in fact, it is actually advisable to pass it through an easy fire—say an enamel kiln—before beginning to work upon it. This will make the piece about as hard as chalk and will make handling of the object less irksome, by minimizing the risk of breakage. Even now it is fragile, and if it happens to be a vase with a delicate or unsubstantial foot it is better to embed it in sand, or prop it in a jar or cylinder, packed with cotton, leaving exposed the portion to be decorated. If the foot is to be decorated, the vase can be taken out of the cylinder and turned upside down.

We will now suppose that the vase or plaque is made of solid dark colored clay, or has a sufficiently thick and even coating of the color required, and is slightly hardened by a fire in the kiln as described. A careful drawing to exact scale should be made of the design to be applied, and an equally careful tracing prepared. By placing this tracing on the vase in the required place, and passing over it lightly but firmly with a hard, fine pointed pencil, it will be found that the design will be slightly indented in the surface of the piece, and will be a sufficient guide for the application of the slip.

The white clay should be mixed with water, in a saucer, to the consistency of thin cream, and applied with a sable brush. It will be found puzzling at first, because the absorption is so rapid, but a very little practise, and the exercise of a little judgment in the mixing of the slip to the exact consistency, will soon overcome any apparent difficulty. The outline must be very firm and exact. The first tracing need have no detail of any kind—it should have, in fact, only the outside or containing outline. When this white flat silhouette is filled in on the vase, it must dry, and a second coat be applied.

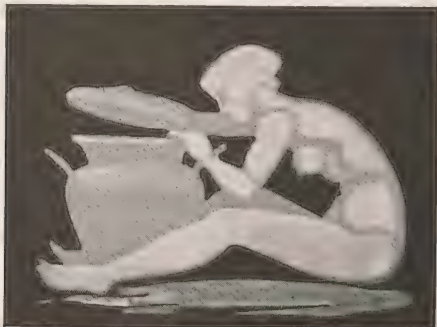


Figure 4

But the drying of one coat before another is applied is one of the rules which must be observed, or there will be cracking or blistering. It will be found absolutely impossible to get a perfectly level coat with the brush alone. When the second coat is applied it should be levelled by light scraping. The result should be exactly similar to a silhouette cut out of two ply cardboard and pasted on the dark ground. The clay should be about the same thickness as the cardboard and the edges should be just as square and firm. If they are not perfectly firm, they should be strengthened and levelled by a fine brush well charged with "slip," and finished with a steel tool. This is the first plane, and it is the most important part of the work. Any re-iteration or repetition of instructions in these papers must be excused, because it is essential that certain directions should be well understood.

To sum up, Figure 1 is the first plane, consisting of a thin film of slip on a dark ground.

1. It should be level with firm edges.
  2. It should be about the thickness of thin cardboard.
- In levelling this plane with the steel scraper, it will be found at commencement that the pencilled surface will be full of little undulations, owing to the rapid absorption of the slip by the porous body. The tops of these undulations should be

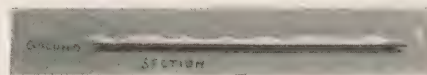


Figure 2

scraped off as in sectional Figure 2, down to the line A, leaving a number of little hollows. These hollows should again be filled with slip, dried, and scraped. If this is not done, there will be a danger of scraping the film too thin.

This plane represents the minimum thickness, or lowest thickness of the relief. In other words, the relief must be nowhere thinner than the first plane. It must be built up in varying gradations to form the desired contours and relief, but always on this platform. If the design is anywhere thinner,



Figure 6





PLAQUE—L. M. SOLON

it will result in an ugly dark patch, which will break up the coherence and firmness of the design. After the first plane is completed, the tracing should be fitted to it and the most important masses marked on the plane as in Fig. 3. These should be then painted on with another coat of slip, and the edges graduated and levelled with the modelling tool so as to form simple contours. These contours should be done as far as possible with the slip brush, and the scraping tool will be required at every stage to rectify and level the brush work. When the contours in Fig. 3 are rounded and softened into the ground plane, the smaller contours and reliefs should again be applied with the brush, and again polished with the tool as in Fig. 4. The effect now is a flattish, simple undulating relief, without detail. The broader details may now be applied, and the surface delicately modelled, and lightly scraped perfectly smooth as in Fig. 5. The greatest care must be taken to avoid carving the surface, or removing more clay than is necessary with the modelling tool.

All modelling should be done with the brush, and the scraper is only used to clean the surface and smooth down the little unevenness of surface which will be found unavoidable. Fig. 6 shows the method of finishing. The lines and folds of drapery, the hair, the key border on the vase, are all done over the modelled work with a very fine brush, and the effect is emphasized by varying the thickness and sharpness of these lines, and by flattening, bevelling, and softening their edges, and making them die into the ground in places. Dark lines and



PLAQUE—LAURENCE A. BIRKS

other sharp touches may be incised in their proper places with a rounded point. If the point is too sharp, the effect will be scratchy. It must be well borne in mind that all modelling must be done on the first flat plane as in Fig. 1 as a foundation, and no incision should penetrate below the surface, which must be kept the lowest plane of relief, except in the case of diaphanous draperies, smoke and flames, clouds, and water, which may be added last, when the solidity of the general mass is assured. It may be taken as a general rule that the finest effects are obtained by exaggerated softness, smoothness, and simplicity of modelled masses (see Fig. 5) and exaggerated sharpness of applied detail. The operator should not be troubled if the detail looks hard and crude, because the semi-transparency given by the partial vitrification in the fire, and the coating of glaze afterwards makes the whole effect soft and mellow. Another point to be observed is the preservation of a firm and uniform outline or edge. This must be obtained in the beginning in the first plane, and in the subsequent modelling this platform must be preserved. The contours may be softened as much as the operator pleases *on* this platform, and *down to this edge*, but the edge itself must not be disturbed, or a ragged outline will result.

A few words as to the characteristics of *pâte-sur-pâte* may not be out of place. It is not modelling in *bas-relief*, as exemplified by the Wedgwood wares, and similar low reliefs. There, the contours are obtained by varying thicknesses, expressing according to well known laws the exact degree of projection to the spectator—in diminished, but true proportion—that the surfaces of the object represented do. In *pâte-sur-pâte*, while the rule is generally observed, there is a certain cheating of the eye by the emphasis given to *apparent* relief, by the darker portions, where the ground shows more or less.

It is not painting, because actual relief is obtained, although the relief is not that of the Wedgwood Jasper ware, and the shadows or darker portions of the design are not shadows in the true sense, because a shadow is dependent upon the angle on which the light falls, while the darker portions of a design in *pâte-sur-pâte* are simply the lower portions of the relief, and the lighter parts simply the thicker or higher parts.

In short, the masses of the design in *pâte-sur-pâte* are more simplified and less varied in contour than those of a *bas relief*, while the details are proportionately sharper, and very much more accentuated. The illustration gives a good idea of M.



GLADSTONE TESTIMONIAL VASE—F. A. RHEAD



Solon's playful and poetic invention, but fails to express his exquisitely delicate and sensitive execution. The pretty humour of the "Washing Day," for example, is accentuated, if possible, by the severity of the composition. But it has, notwithstanding its academic type, a curious dash of coquetry, which is essentially French. Mr. Laurence A. Birks was a fellow pupil of mine in M. Solon's Studio. It is to be regretted that his work in *pâte-sur-pâte* is now tentative and occasional.

(To be continued.)

#### FUCHSIA VENUSTA (Page 2)

*Lucy M. Shaver*

**P**AIN'T flowers with Carnation very delicate; the calyx is Auburn Brown; for the stems use Brown Green and a little Yellow Brown; the leaves are Yellow Green and Copenhagen Blue very thin for the leaves are delicate Grey Green.

Second Fire—Paint background with Apple Green and a little Violet, shade toward flowers with Blood Red. Touch the flowers with Blood Red on shadow side. Strengthen the leaves with same colors used in first firing.



PLATE—L. R. LIGHTNER

Treatment by Jessie M. Bard

**T**RACE the design and outline with India ink, making the necessary corrections. Paint in the bands and the form which connects the flowers in the outer border with three parts Banding Blue and 1 part Copenhagen Blue. The leaves are two parts Sea Green and one part Banding Blue. The outline

around the flowers and the dark spots in them is Apple Green and a very little Violet No. 2. Give this a very hot fire. Second Fire—Oil over the entire surface with Special Tinting oil and pad until tacky, then dust with Pearl Grey and a very little Deep Blue Green, just enough of the latter to give it a bluish tint.





LARKSPUR—E. N. HARLOW

**F**IRST Fire—Outline design carefully in Black, then fire. The flowers are painted in with Deep Blue Green, Banding Blue and Black. The stems are Brown Green and Blood Red. The leaves are Shading Green and Apple Green.

Third Fire—Paint in the background with Copenhagen

Blue, Violet, Blood Red. Use these colors delicately, then strengthen the flowers with Banding Blue and Violet with touches of Black.

Use the same colors as in the second firing. The buds have a delicate wash of Yellow toward edges.



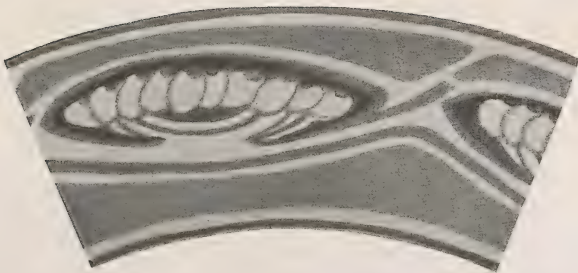
To be used as a medallion or motif for continuous border in one color.  
Byzantine in design





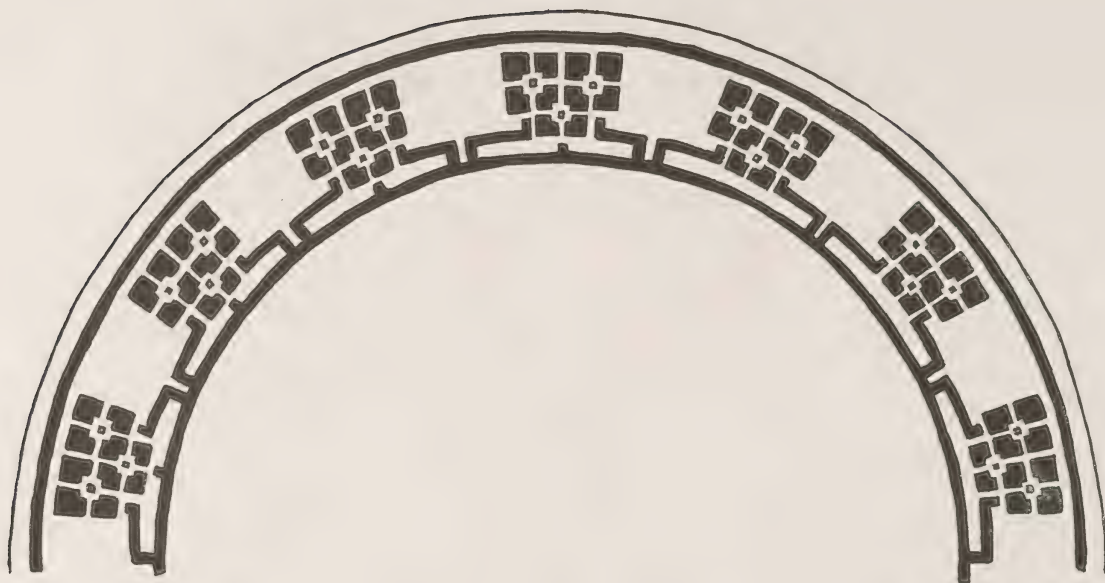
PLATE—H. E. HODGDON

Treatment by Jessie M. Bard



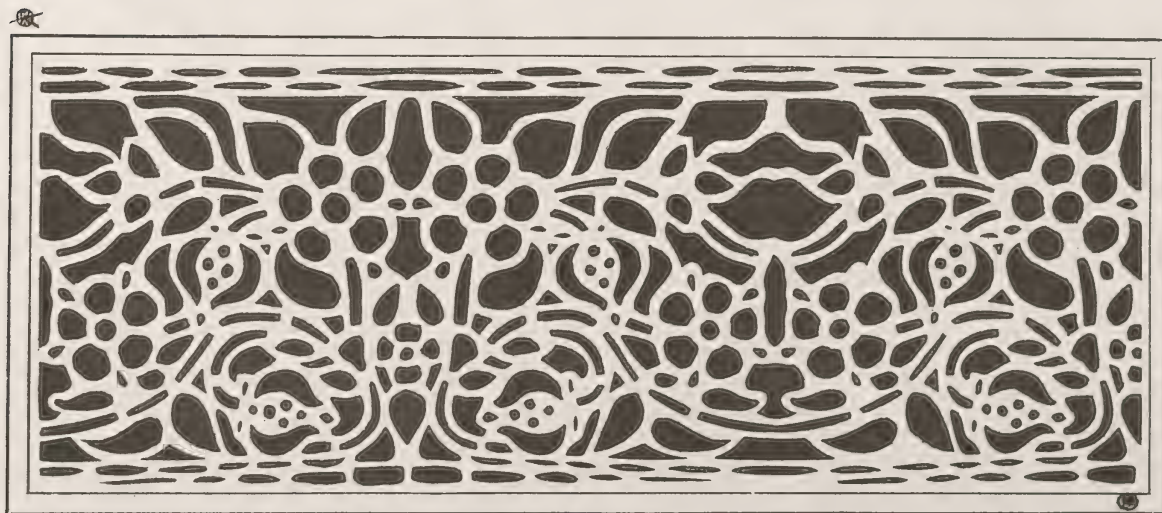
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**T**RACE in the design and outline with a fine grey India ink line. Paint a thin wash of special oil over the grey tones and dust with two parts Pearl Grey, one part Grey for Flesh and a small portion of Yellow Brown. The darkest tone in the design including the two bands is Green gold. Outline around the berries is equal parts of Yellow Red and Carnation.



PLATE—SQUARE FLOWER FORM

Carry out all of design except centers of flowers in Hasburg's Green Gold. Apply it in two thin washes. Centers of flowers painted rather heavy with equal parts Apple Green and Yellow Green.



To be used as a border design in one color





HUCKLEBERRY—E. N. HARLOW

**F**IRST Fire—Paint berries with Deep Blue Green, Banding Blue. The markings are Black. Stems are Brown Green and Yellow Brown. Leaves are Moss Green, Brown Green and Yellow Brown. Paint in a background of Yellow

a little Violet No. 2. Second Fire—Touch up berries with Violet and Banding Blue. The leaves have a little Yellow Green in this fire shaded with Brown Green and Shading Green. Use a little Yellow in background and touches of Brown Green.

## COXINIA—(Page 23)

*Alice W. Donaldson*

**P**AIN'T flowers with Yellow Red and Blood Red. Stamens are Yellow Brown. Stems of flowers are Blood Red and Violet. Leaves are Yellow Green and Shading Green. Seed pods are Pale Bluish Green. For this use Shading Green as a thin wash and strengthen where it seems darker.

Second Firing—Outline design with Black.

Third Firing—Paint a flat background of Yellow Brown and Grey for Flesh. Touch up leaves with same colors used in first firing.

## WATER COLOR TREATMENT

Flowers from Vermillion to Carmine; cream inside with Yellow; Ochre stamens. Stems of flowers from Carmine to Mauve. Leaves Hooker's Green, under sides darker than upper. Seed pods, pale Bluish Green changing to Yellow and Burnt Sienna as they ripen.



## WITCH HAZEL—ANNE H. BRINTON

Seed pods are Yellow Brown and Brown Green. Stems are Violet No. 2 and Brown Green. The leaves are Yellow and Brown Green.





COXINIA—ALICE W. DONALDSON

(Treatment Page 22)



### DESIGN FOR JELLY JAR AND PLATE

*Mrs. Dante C. Babbitt*

**D**IVIDE jar and cover in three exact parts, plate in five, bearing in mind a little care and patience expended in accuracy to start with is amply rewarded later. Outline entire design in Gold. Be very particular to keep a good outline, as this makes the flower. The dark portion is deep, dull blue, Lacroix Dark Blue, touch of Ruby Purple and Black. Float this color in, do not attempt to tint. Leaves keep to the grey greens in preference to a warm tone. All bands and center of flower a soft dull brown; Brown 4 or 17 is good. Outer petals of asters dull soft pink made of Violet of Iron and touch of Deep Red Brown. Fire hard. Tint a rich cream using a good Old Ivory, clean out design carefully, go over blue, strengthen any lines not perfect, also flowers and leaves. For the inner row of petals of flowers use a soft cream enamel very flatly. Dry well before firing.



### ANSWERS TO CORRESPONDENCE

G. B.—You can paint over lustre with the ordinary china paints. The lustre can be taken off with the eraser for china; it comes off very easily.

Mrs. R.—Any china can be used for the mat paints. The technique in water colors and china painting are very similar. The brush should be dipped into the painting medium and then pressed against a rag to take out all extra oil; some people then dip it in turpentine in the same manner. When filling the brush with the color it should be tested on the palette before applying to the china to see that the color is evenly distributed in the brush; the color should be clear and transparent as in water colors and not heavy as in oils. For fuller detail see the March, 1911, issue of the *Keramic Studio*, which contains a lesson by Miss Ehlers.

K. K. A.—It would be better to fire the punch bowl in a larger kiln, although it might fire successfully in the smaller one if heated very slowly. The bowl can be tilted sideways by placing a piece of fire clay under the base to hold it in place. The square pieces of clay that are used as supports for the shelf in some of the kilns answer nicely for this purpose. The bowl should be raised from the floor if placed upright in the kiln. The kiln can be used a long time after it begins to crack. When cracked too badly you can get a new firing pot. Burnish silver should be applied in two thin applications. Mix the powder with tar oil.

N. F. G.—The following is a formula for mixing gold:

Take a piece of bullion or a gold coin and place it in a glass receptacle, a graduate is best, and pour over it about an ounce and a half of aqua regia and let it stand about twenty-four hours. If it does not entirely dissolve in that time pour off the solution of gold that has formed into another vessel and add a little fresh aqua regia to the undissolved metal. When it is all dissolved pour off the solution of gold into the receptacle containing the gold which was previously poured off, being careful not to get in any of the white powder or chloride of silver, which has gathered in the bottom of the glass. Divide the gold into about three or four parts putting each part into a separate glass vessel and fill it about half full of water; the vessel should hold about a pint. Dissolve proto-sulphate of iron (copperas) in warm water and add to the gold until a precipitate is formed which should take place at once. The liquid will become cloudy and the gold will begin to drop to the bottom of the glass. Let it stand until it is entirely settled; it should take about seven or eight hours; then pour off the clear liquid. Add some of the copperas to the liquid to be sure that all the gold has been removed. Pour clear water over the gold again and let it stand until it settles, then pour off the water and add fresh water again, repeating this several times in order to wash the precipitate. Pour some chloro-hydric acid over to remove any possible oxide of iron and then wash it in boiling water. Allow it to settle again and then pour off the water and put the moist precipitate in a shallow dish that will stand heating and place it before a moderate fire to dry. To prepare the gold for use, grind it until it is very fine. It will probably not require much grinding; this can be done by passing it through a thin piece of silk. For flux use twelve parts of nitrate of bismuth to one part of pulverized borax, using one part of flux to 12 parts of gold for hard fires, and for soft wares add borate of lead. Mix the gold with enough fat oil and turpentine to make the proper consistency to apply with the brush. It is best to keep the gold in powder form and mix it as it is used.

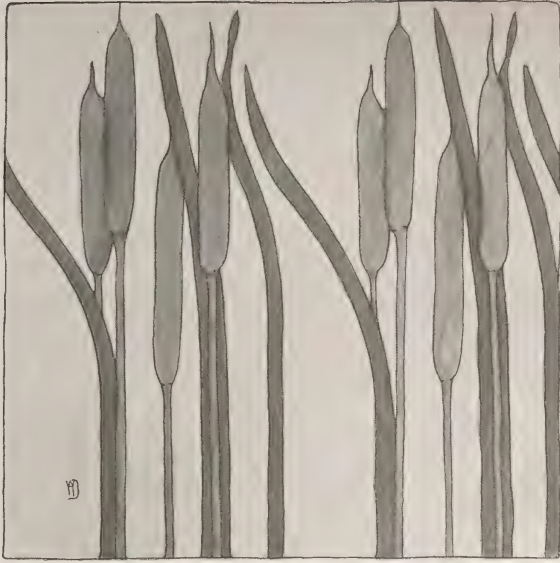
A. K.—Your trouble was in not having enough flux in the enamel. Use one-fifth flux and give it a medium fire. If a good deal of color is used in the enamel do not add as much flux but make allowance for the flux in the color. Roman gold can be used on Satsuma.

H. M. D.—For raised jewels use Mueller & Hennings Relief White and one-fifth flux and you may add any color you wish to make the desired color. If the bubbles appear after the firing it is probably caused by too much oil or medium. If the Relief White seems very oily, squeeze it out on a piece of blotting paper and the oil will become absorbed. Use the cheapest quality of "Garden" Lavender oil for thinning the enamel and use as little as possible. The most satisfactory raised paste is that which comes in powder form. Try mixing it with just enough fat oil to moisten it (not enough to hold the powder together), grind it very thoroughly and then add the lavender oil for thinning purposes and give it a rather hot fire. Mildew spots often come out on a poor grade of china, there is no remedy for it.

Mrs. W. W. W.—Some people object to the use of Liquid Bright Gold for the first application because of the texture and color. Two applications of Roman gold gives a much softer finish and seems to wear better.

L. S. G.—You probably did not place your plate exactly in the center of the divider; the width of a line's difference will cause a great deal of trouble. The directions for dividing in the "Lesson for Beginners" in this month's magazine is the most sure way, though a little slower, although it is very little trouble after one is accustomed to it. Directions for using the plate divider are in the lesson in the March number.





CONVENTIONAL CAT-TAILS

*Alice W. Donaldson*

TO be used on water pitcher. Outline design in Black and fire. The cat-tails are Yellow Brown. Leaves are Brown Green. Fire. Third firing—Oil pitcher with Fry's Special Oil and dust with Pearl Grey three parts, Brown Green one part.



CRAB APPLE

*Alice W. Donaldson*

OUTLINE design with Black, then fire. Paint leaves with Shading Green and Apple Green. Apples with Yellow Brown and Carnation, deepest tones with Blood Red. Stems with Auburn Brown and a little Violet.

Third Firing—Paint background with Apple Green and Yellow. A bit of Grey for Flesh added to this. Touch up design where it seems weak.

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no. 1413

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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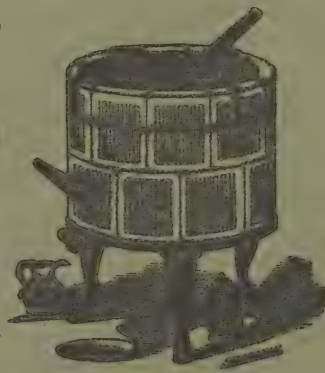


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# KERAMIC STUDIO

Vol. XIV. No. 2

SYRACUSE, NEW YORK

June 1912



JUNE, the month of roses, is the month of opportunity for the painter and designer. Then comes the great burst of bloom, while yet the grass and trees and distant landscape retain the freshness of spring, and the soul, like a butterfly from its cocoon, breaks the chains of winter's dull routine and, tasting once more the delightful flavor of freedom, seeks new worlds to conquer. To the teacher especially the summer vacation brings not only a needed change and rest to the spirit, but also leisure to replenish the stores of material from which will be drawn the inspiration of another season's work.

✦

In last issue we asked for information about the summer schools of china painting with a view to publishing the dates of opening and closing of these schools in our June issue. We have had the following answers, which probably do not cover the whole ground but will be of some benefit to those of our readers who intend to spend their summer studying, perhaps part of the time in one school, part in another:

Open all summer—Art Institute, Chicago. Instructor, Abbie P. Walker. Classes twice weekly.

July 6 to August 16—Chautauqua, N. Y. Instructor, Mrs. L. Vance Phillips.

June 1st to July 31st—Mrs. Dorothea Warren O'Hara, 132 East 19th Street, New York City.

June 17th to July 27th—Four Winds Pottery School, Syracuse, N. Y., under the management of Mrs. Robineau, editor *Keramic Studio*. Instructors—Dawson Watson, Kathryn E. Cherry, Jessie M. Bard, Bertha Riblet.

July 1st to August 16th—Winona School of Arts, Winona, Lake, Ind. Instructors—Rhoda E. Selleck, Homer Gordon Davison, Edna Shover, Marie H. Stewart.

July 1st to September 1st—Mrs. W. P. Garrett's Summer School (fifth season) Thousand Island Park, N. Y.

August 5th to September 14th—Dawson Watson Summer School of Painting and Handicraft, Brandsville, Howell Co., Missouri. (Address: Dawson Watson, St. Louis School of Fine Arts, St. Louis.) Instructors—Dawson Watson, Kathryn E. Cherry, Jessie M. Bard.

✦

We regret to hear that Mr. Marshal Fry will not have his summer school this year, as he wishes to devote his whole time to painting.

✦

There seems to be among amateur designers a difficulty in grasping the principles of conventionalization. Lately there have come to the editor's table quite a few designs, having certain merits of originality or arrangement, which have been quite unavailable for the simple reason that the natural

form modelled as in nature has been twisted and contorted to make a balanced and repeated design. Now, it is possible to repeat a natural form so as to give a pleasing effect, but it must remain naturalistic in drawing as well as modelling and color. If the form is to be conventionalized, especially in a balanced design, where the two sides are the same, but reversed, the drawing of the form *must* be simplified, there must be absolutely *no* modelling, and the color may be changed at will. There is something very unpleasant in an abnormal naturalistic form; a freak flower with two stems, so that there may be a line going in opposite direction, is quite as shocking to look upon as a two-headed calf. When the natural *outline* of a flower or other object is used in conjunction with lines or geometric forms, the color within the outlines *must* be flat, but if it is desired to give a sketchy effect of little flowers in connection with lines, they should be enclosed as in a frame with lines but the flowers themselves *must not* be outlined. These two points will perhaps be of some assistance to our future contributors.

Another point which we would like to make with our designers is that wash designs, made upon Japanese paper or other paper with water marks, do not reproduce well; they are spotty and streaky in reproduction; and those done upon a tinted paper are sure to be too dark in tone. These variations of tone and texture make interesting class work, but for reproduction there is but one rule that makes a perfect replica of a design and that is, to make your design in black, white and greys on a perfectly smooth, white paper.

✦

Will some of our designers try this summer to work out conventionalizations of birds and animals, etc., for special sets, such as game, fish, rarebit; also fruit and nuts. We will have a Christmas competition this year and we will offer prizes as follows, each design to be fitted to a ceramic shape, designs not receiving a prize to be considered for purchase:

For the best conventionalized animal design \$5.00.

For the best conventionalized fish design \$5.00.

For the best conventionalized bird design \$5.00.

For the best conventionalized fruit design \$5.00.

For the best conventionalized nut design \$5.00.

Those studying design in the summer schools can have their teachers arrange problems for them on these subjects and get the benefit of expert criticism on their designs before submitting them, thus killing two birds with one stone. The competition will be open only until October 15th, in order that some of the prize designs may be published in the Christmas issue. Designs must be submitted in black and white wash on smooth paper, drawing the entire ceramic form, each design to be accompanied by a section of the design done in color.

✦

Another competition which will close November 15th, in time for the New Year's issue, is as follows, each design to be executed in one fire:

\$10.00 each for the best design for a dinner set, for the best design for a breakfast set, for the best design for a lunch set.

(Continued on page 46)



LILY OF THE VALLEY—H. P. FOULKROD

(Treatment page 28)

## LESSON FOR BEGINNERS IN REALISTIC AND CONVENTIONAL COMBINED FOR A COFFEE-POT

*Jessie M. Bard*

**D**IVIDE the pot into four equal parts with the narrow strip of paper according to previous instructions. Begin under the handle or back of the spout. It should be divided around the widest part at the top of the pot and also just above where the spout joins the pot, and a perpendicular line drawn between the two marks.

Hold the pot directly in front of you to see if the line is straight. Make a careful tracing of one-half of the design and trace it on the pot, using the grey carbon or graphite paper as previously instructed.

The design is to be repeated on the opposite side of the pot also. Go over the lines with a fine grey India ink line, making the necessary corrections in the drawing and doing the work as neatly as possible. It is best for a beginner to paint the realistic roses in the medallion before doing the flat work around it. Prepare your palette with the following colors: Apple Green, Shading Green, Grey for Flesh, Albert Yellow, Yellow Brown, Yellow Red and Violet No. 2. Use a No. 4 square shader for the flowers and leaves and a No. 4 or 6 pointed shader for the smaller work. Sketch in the design with a china marking pencil; it is best not to trace it, for you will get a much more loose and sketchy feeling to your work. This can be easily done with a little practice. Sharpen the pencil to a very fine point and touch it lightly to the china and you can make a very fine line.

Paint the dark touches around the flowers with Shading Green quite thin with a little Grey for Flesh added to it, then paint the light leaves with Apple Green and a little Albert Yellow. The roses are painted with a thin wash of Albert Yellow, shaded on the shadow side with Yellow Brown and a little Grey for Flesh. The very dark touches suggesting forget-me-nots are painted with Violet No. 2. When this is finished paint in all the darkest tones in the flat design around

the medallion with Antique Green Bronze, which is put up like the gold and is applied in the same way.

The lighter toned leaves and buds are Green Gold, applied quite thin. Outline around the gold is of the Bronze. If you are very careful, a thin wash of Yellow Brown Lustre diluted with Garden Lavender Oil can be put over the grey tones of the roses without disturbing the outlines. This should be done after the outline is dry or it will spread. The small touches in the center of the roses explained by the lightest tone are Yellow Red paint applied rather heavy. This pot is made of French china and also Belleek ware. If it is the latter it requires a very light fire—a little lighter than a rose heat.

**Second Fire**—Burnish the gold with a glass brush; do not rub over the Bronze any more than is necessary or it will darken the Green Gold. Wipe off all the particles of glass from the pot with a dry cloth or they will fire in and leave a bad place on the ware. Touch up the roses with the same colors as in the first fire where you feel they need strengthening and strengthen the centres with Yellow Brown and Yellow Red. The shadows in the background are Violet No. 2 and Yellow Brown with touches of Grey for Flesh for the darkest places. Stems are Violet No. 2 and Yellow Red. The entire background of the pot is to be covered with Yellow Lustre. This should be thinned with the Garden Lavender Oil and applied quite thin with a No. 8 square shader. Work very quickly so it does not become streaked, it can be padded if necessary.

If you have not had enough experience with lustres to do this successfully, the background could be painted in with Pearl Grey and a little Albert Yellow. Go over all the gold with another thin wash. Be very careful not to touch the lustre as it will leave the marks of the finger. This design can be carried out with the green color scheme instead of the yellow by using Light Green Lustre for the background of the pot and using white roses instead of the yellow.

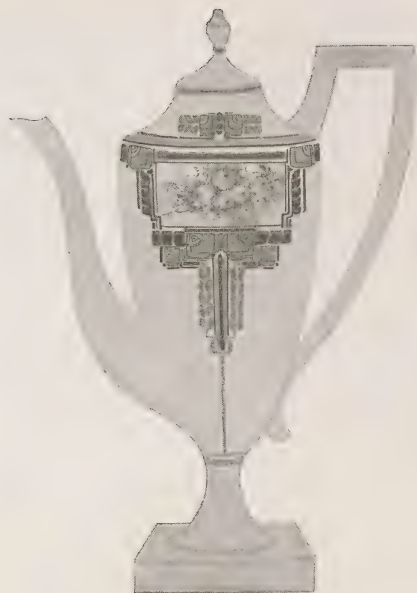
The leaves are painted in the same coloring but the roses are handled more delicately. The lights are left, only the





JAPANESE QUINCE—JEANNE M. STEWART

(Treatment page 28)



shadow side is painted, using Grey for Flesh and a little Apple Green. The very centers have a little Yellow in them.

Third Fire—Use a little Yellow Red in centers of roses and a thin wash of the most delicate Yellow over the light side of roses, just enough to take away the cold appearance of the china, then shade shadow side with a little Violet No. 2 and Yellow Brown.



#### LILY OF THE VALLEY (Page 26)

*H. P. Foulkrod*

**T**HIS design may be applied to jardiniere by using a wide band at the top. Outline design in Black and fire.

Second Fire—Paint leaves with Lemon Yellow, Brown Green and a little Yellow Green. The flowers are painted on shadow side with Yellow Brown and a little Brown Green. Paint background with Yellow Brown and Grey for Flesh.

Third Fire—Paint the darkest touches in leaves with Shading Green and Brown Green and a very thin wash of Lemon on the flowers.



#### GOLDEN-ROD (Page 37)

**F**IRST Fire—Paint golden-rod with Albert Yellow, Yellow Brown and Brown Green, with occasional touches of Blood Red; the leaves are Moss Green and Brown Green; the stems are Yellow Brown and Yellow Green; the background is Yellow Brown, Brown Green and a little Yellow Green. Second Firing—Strengthen the flowers with same colors used in first firing, using Lemon Yellow for flowers instead of Albert; the leaves are same as first firing, using Brown Green and Shading Green in deepest places.

#### JAPANESE QUINCE (Page 27)

*Jeanne M. Stewart*

**P**ALETTE—Lemon Yellow, Yellow Red, Pompadour Red No. 23, Pompeian and Ruby Purple.

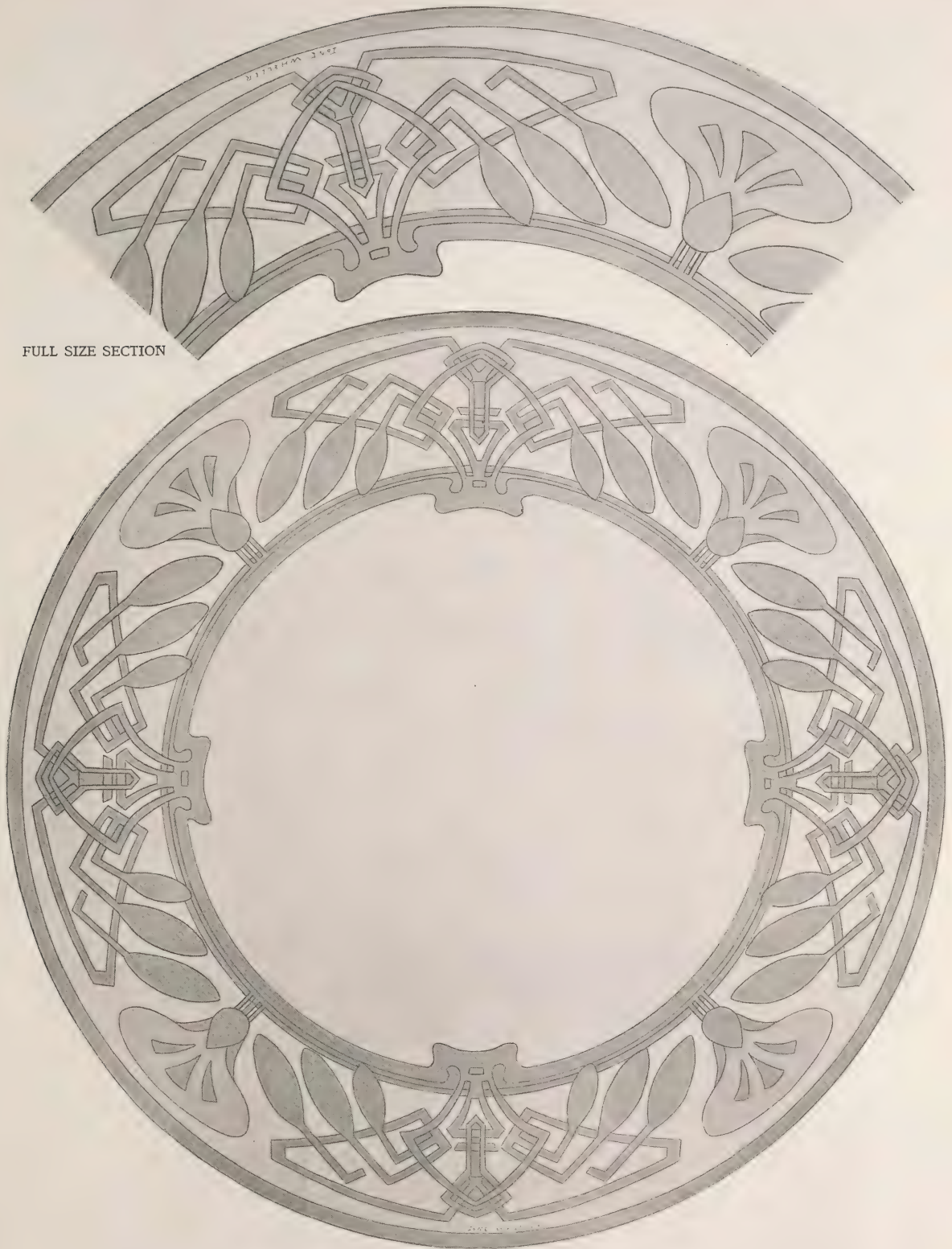
A very thin wash of Lemon Yellow may be applied to the lighter petals of the blossoms over which a mixture of Yellow Red and Pompadour Red in equal parts is washed in second fire. In the darker petals this same mixture forms the light tone which is shaded with Pompeian and one-third Ruby Purple. Brilliancy in color with strong light and shade should be the aim in this study. The stems are painted with Grey shaded with Chestnut Brown. A background in dull greens or greys will bring out the colors of the design to best advantage.



FULL SIZE SECTION OF COFFEE POT

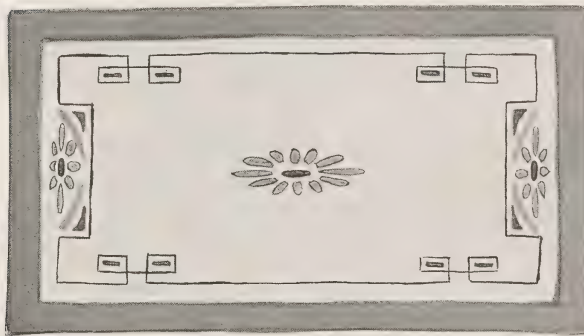
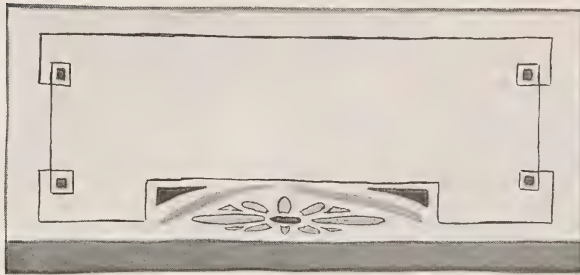
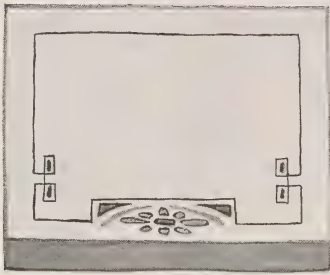


FULL SIZE SECTION



PLATE—IONE WHEELER

(Treatment page 38)



RECTANGULAR BOX

*Georgia B. Spainhower*

**T**INT background a light grey green (Copenhagen Blue with a touch of Yellow) outlines, center of flowers and border in Gold. Daisies cream enamel, dull green leaves, using Grey Green and darks in Copenhagen Blue.



OPEN BON-BON BOX DESIGN

*Frances Ellen Newman*

**L**ARGE flower Pompadour Red. One part Copenhagen Blue, two parts Deep Blue for the forget-me-nots. Apple Green for leaves. You can either tint the lower part with Dresden Yellow Ochre or leave it white. Bands, dots and bow knots in gold.

\* \* \*

#### SHOP NOTE

Removal May 1, 1912, A. Sartorius & Co., from 45 Murray Street to 57 Murray Street.



ROUND BOX

*Winifred S. Gettemy*

**T**INT, Banding Blue and Yellow Green. Background of border, light tint of same. Edge, darker tint of same. Motifs, Banding Blue and Black.



M. W. CAUDLE





MRS. WALTER BERTLING

## EXHIBIT OF THE BUFFALO SOCIETY OF MINERAL PAINTERS

THE 1912 Exhibition of the Buffalo Society of Mineral Painters, as anticipated, eclipsed all that have gone before, in excellence of design and execution.

In the two years that have elapsed since the last exhibition, the members have plainly studied the best in design, to the advantage both of themselves and the public, that sadly needs education in what is best in ceramic art.

The day of dropsical cupids disporting in gravy; of historic heads, or full blown roses, covered with mayonaise, is, thank goodness, a thing of the past.

To an old stager on the ceramic carpet, dating back to 1877 (the first year I "decorated china"), the great advance shown is most pleasing and gratifying. The wide circulation of that "prophet in the wilderness," our beloved *Keramic Studio*, has had a decided effect in leading the earnest student in the right direction.

The improvement in manner of showing the different exhibits was manifest as soon as one entered the Banquet Hall of the Hotel Iroquois. Small tables, all with white lace or embroidered covers, held each an individual exhibit; thus style and individuality had fair show.

Visitors from the central and southern part of our State, from Pennsylvania, and Canada, spoke of the interest awakened by the announcement in the Studio. Pity 'tis that more did not avail themselves of the educational advantage accruing from such an exhibition. To remain at home because "busy" is a penny wise and pound foolish policy. No one within one hundred miles of such a ceramic exhibit can afford to miss it.

While held at the wrong season of the year for numerous sales, yet the total result was gratifying, and so much interest was aroused that the Mineral Painters were invited to show a selection of their different exhibits in the beautiful home of the Twentieth Century Club (the very last word in woman's

clubdom), on April 10th, and a reception was given to the Painters and their friends that evening.

The president of the Society, Miss Nellie Jackson, used Japanese motifs for several designs, with telling effect. An oval tray, depicting "cherry-blossom time," had a mat dark blue border overlaid with gold outlines of the blossoms, surrounding a merry group of Japanese in their Rickshaws, pink blossom laden trees in the background. A small rose bowl with same blue mat background was entirely covered with the blossoms in white enamel cleverly built up in shading. A cylinder vase had an ivory ground, with fleur de lis in different colored golds.

A small but most perfect exhibit was that of Miss Frances Williams. A rose bowl showed gorgeous butterflies against a peacock lustre background. A cylinder vase had silver fleur de lis and leaves, against soft grey ground, salmon pink at top. A tall slender vase had a very Japanesque bird of paradise and flowers, in lustres shaded with color; a very clever mingling of both against a gold ground somewhat subdued by washes of lustre; top clear gold. It was hard to realize that a medallion, mounted as a pendant, was not a product of the jeweler's art, so perfectly done were its raised lines, jewels and flown enamels in true Moorish coloring.

Mrs. G. L. Moore had a stunning tall Belleek comport, in peacock lustre ground, with design of grapes and leaves in flat gold; a tea set and dresser set in shades of dark blue.

Mrs. Walter Bertling showed all original designs, a tea set of yellow brown and gold; plates all in soft tints of cream, gold, and brown; one very effective in greens and blues. Both designs and execution excellent.

Mrs. Alison Weber had the courage of her convictions and showed only naturalistic designs, well drawn, and beautifully colored.

Mrs. G. W. Buckland showed a portable lamp in wrought iron with shade holding landscape panels of opal glass and a transom light, three panels of same glass, also done in land-



MISS EVA PELTON



MRS. G. L. MOORE

scapes. Her management of the natural coloring of the opal glass and use of the mineral colors was very clever.

Mrs. Denny showed a well painted portrait panel of two beloved dogs, and a dinner set in gold with initials.

Mrs. Charles Greiner exhibited several charming dresser sets in conventional designs, pinks and blues, all very well executed. Lines true and firm, not a "streak of lean and a streak of fat" as often is noticed in conventional attempts.

Miss Grace Milson had a plate in panels of raised paste and gold, and a tankard of mat green, having a band at top of butterflies against a gold ground, which was much admired.

Mrs. T. L. Palmer showed a beautiful three-piece tea set, in gold grapes outlined in black, against a ground of yellow brown and yellow lustre.

Miss Emma Dakin had a very well designed and colored orange set; standard bowl, cups and plates; conventional design of oranges and pale green leaves outlined in black, against a cream ground; also a cup and saucer in moorish design in dark blues and reds.

Mrs. Filkins had a few things in lustres remarkable for their quality.

Mrs. C. E. Waters of Warren, Pa., had some very dainty "five o'clock teas" on standard, done in a band of light green lustre, with all over design of black, and two or three tiny pink roses.

Mrs. George Draegert, a former Buffalonian, now affiliated with the Ceramic Society of Greater New York, sent on a large exhibit, entirely conventional designs. Two bowls in flown



MRS. DRAEGERT  
MRS. DRAEGERT  
MRS. DRAEGERT

MISS FRANCES WILLIAMS  
MISS CARRIE WILLIAMS  
MRS. PIXLEY

MISS WILLIAMS  
MRS. DRAEGERT

MISS JUDSON  
MISS DAKIN

MISS DAKIN





LAMP—MRS. G. W. BUCKLAND

bowl had a design in silver against soft grey. Original designs were shown on a pitcher in two shades of blue, and a tea set in olive ground, with design in black. Several plates, and a large Belleek jar, intricate panel design and small bouquets of flowers in flown enamel, made up an attractive selection, well executed.

Miss Carrie Williams, Dunkirk, N. Y., had a pleasing and varied exhibit. One bowl in reds, had a semi-conventional grape design. Another, lined with yellow brown and yellow lustre, had pomegranates flatly painted against a dull black ground. A small bowl with plate was very well done in darkest blue bands, and all over design of blossoms.

Mrs. I. Pixley, Medina, N. Y., showed some beautifully executed conventional designs on plates, cups and saucers, using soft tints and lustres. A broth bowl in two shades reseda, attracted favorable comment.

Mrs. A. J. Hastings, Olean, N. Y., had one of the notable exhibits, small but exceedingly choice in its perfection of execution. A pudding dish and plates showed an immense amount of work in a band border of peacocks and fruits natural coloring, and gold dotted ground. This set and several plates told of fine feeling for harmonious color.

Miss Eva Pelton, Warren, Pa., displayed all original conventional designs well worked out. The general effect was very harmonious, and the execution admirable.

Buffalo has good reason to be proud of her last exhibit, which shows enormous strides in advance of the work of former years. Many favorable comments have been received from outside visitors, who have taken the trouble to write *Keramic Studio* about it.

enamel were copies of same over one hundred years old. One had panels of roses in pink flown enamel; the other a low colonial shape, paneled, had orange trees bearing nondescript blossoms of violet, with oranges and leaves in natural coloring. A low

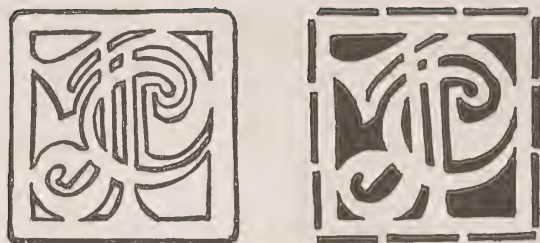


JARDINIERE, EGYPTIAN DESIGN—PAUL PIERING

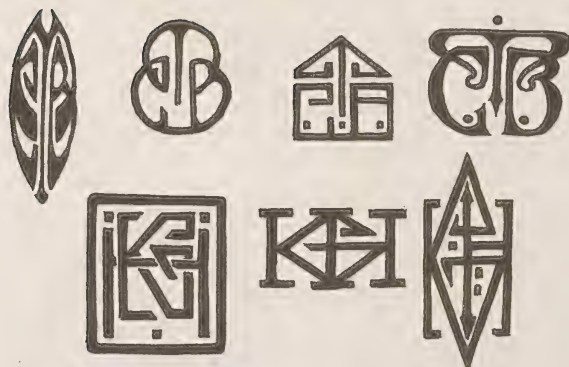
Treatment by Jessie M. Bard

**O**IL all dark spaces with Fry's Special Oil and dust with two parts Banding Blue, one part Sea Green and two parts Pearl Grey. Oil all grey spaces except the three oblong spaces

between the two straight lines in the bud and dust with two parts Pearl Grey and one part Apple Green. Paint oblong spaces with Yellow Brown and a little Albert Yellow.



Forms of the Stencil J. C. P.

Four forms of M. C. B. and two of K. G. H., suitable for stationery.  
K. H. G. showing last initial large.

Various forms of W. V. D.

MONOGRAMS—ALICE E. WOODMAN

## HELPFUL HINTS

A paper stump, such as is used in charcoal work, is very helpful in cleaning out after one has dusted a color in.

To make a straight line around a cup, vase, or anything of the kind try resting the hand with china pencil on boxes or books the desired height and turn the piece of china around.

To keep a gold brush free from dust and separate from others, put in a little glass bottle and label.

Raised paste can be used more successfully on a damp day.

*Lela Chandler*

\* \*

For putting liquid gold evenly on edges I bind a small piece of cotton on the end of a tooth-pick, then dip this in the liquid and press along the edge.

Every study given in the *Keramic Studio* that will be of use to me I develop in water colors. The students can then tell if they will like it, and it is much quicker and more economical than developing it in china.

A chiffonier has proved my greatest studio convenience; the drawers are just right for different kinds of studies, portfolios can stand on top, leaning against the wall, and lie on top while looking through them. One grows tired sitting so much and it is just the right height to stand while designing, using the top as a desk.

All my conventional designs are made in India ink on tracing cloth. Being transparent you can see that the design is in the right place for the china beneath,—marks on china showing through. Then it is easy to slip your tracing paper under; rubber bands will hold it tightly in place, and one tracing on the cloth will stand for almost countless transfers. A bone crochet needle filed to a point makes an ideal tracer.

*Gertrude Gilpin.*



IRON WEED

*Mary Overbeck*

DESIGN for tile. Paint a wide, soft outline around design with Grey for Flesh. When about dry dust Violet No. 2 into this outline. Clean design and fire. Paint lights in flowers with Violet No. 2 and Banding Blue, shadow side with Violet No. 2 and Blood Red. Leaves with Brown Green and Violet No. 2. The background is washed in with Apple Green and Violet No. 2.

Next firing—Oil tile with Fry's Special Oil and dust with Pearl Grey three parts and one part of Apple Green.





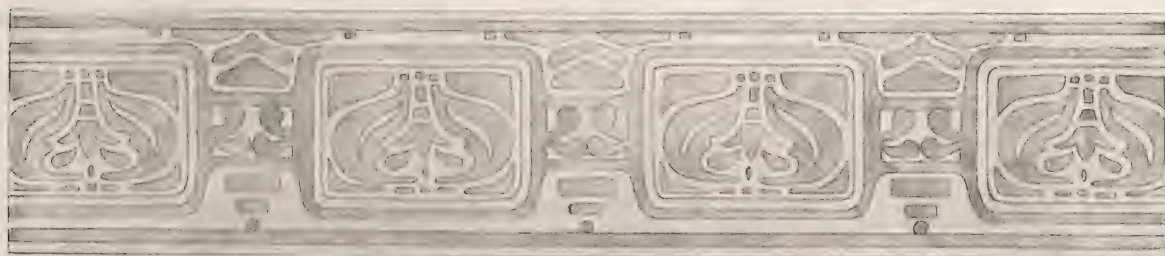
PITCHER, DAISY DESIGN—HANNAH B. OVERBECK

**P**AIN'T dark central parts of flower and central part of connecting design Black. Other parts of flower a brick red using Yellow Red with a little Yellow Brown and Black. Other parts of design Olive Green with a little Finishing Brown to make a brownish green. Light tones about design and

bands at top and handle, Gold.

Second fire.—Dust dark background and all parts not already painted with a mixture of one-half Finishing Brown and one-half Pearl Grey.

Strengthen all parts of design.



BOWL BORDER—ABBOTT McCLURE

**O**IL over entire surface. Outline design in Grey for Flesh. Second Fire—Paint Fry's Special Oil over all parts of design without padding and dust with two parts Pearl Grey, one

part Yellow Brown, one part Grey for Flesh.

Third Fire—Oil over entire surface and dust with Pearl Grey and a little Albert Yellow.



## AFTER DINNER CUP AND SAUCER

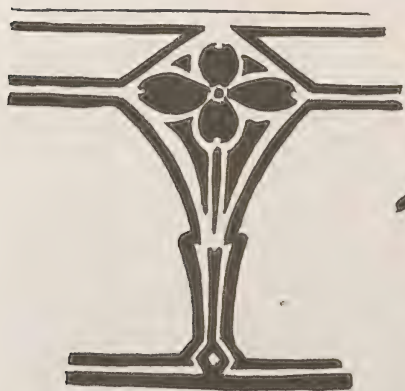
*Alice Seymour*

**C**ENTER saucer and base of cup Cream Yellow, back-ground of thin wash of Royal Green, panels, Apple Green five, Green Glaze one, Pearl Grey one, flower form White Gold, leaves and stems Green Gold, outline Shading Green and Black Green equal parts.

## DOGWOOD BLOSSOM

*Arka B. Fowler*

**T**HESE designs, suggested by the dogwood blossom, were intended for use on Seiji Ware and were done in Silver, but if a color scheme is preferred outline in Dresden Black and fire. For second fire tint entire plate Grey Green and clean out the blossom leaving it white. For third fire.—Darken design except blossom with Grey Green.



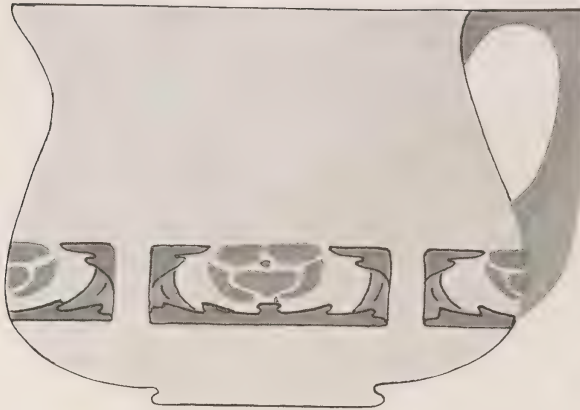
DOGWOOD BLOSSOM CONVENTIONALIZED—ARKA B. FOWLER





GOLDEN-ROD—WILL RANNELLS

(Treatment page 28)



## STUDIO NOTE.

Harriette R. Strafer has returned from Paris, and can be seen at No. 3 Washington Square, N. New York, care of Miss Randolph, where she is finishing some portraits before going to the sea-shore for her summer's work. She will have classes in out-door sketching at Provincetown, Cape Cod, Mass., beginning with June first.



## SUGAR AND CREAMER, BUTTERCUPS

*Henrietta Barclay Paist*

**L**EAVE the ground white. Lay the flowers with Orange Yellow; the leaves and centers of flowers with the Olive Green mixture and outline all with Gold.

## PLATE (Page 29)

*Ione Wheeler*

**P**AIN'T large part of flower with a thin wash of Yellow Brown and a very little Brown Green. Bands, stems and buds with three parts Pearl Grey, one part Moss Green and a little Violet No. 2. Rest of the coloring Banding Blue and a little Violet No. 2.



## BARBERRIES—KATE CLARK GREENE

Treatment by Jessie M. Bard

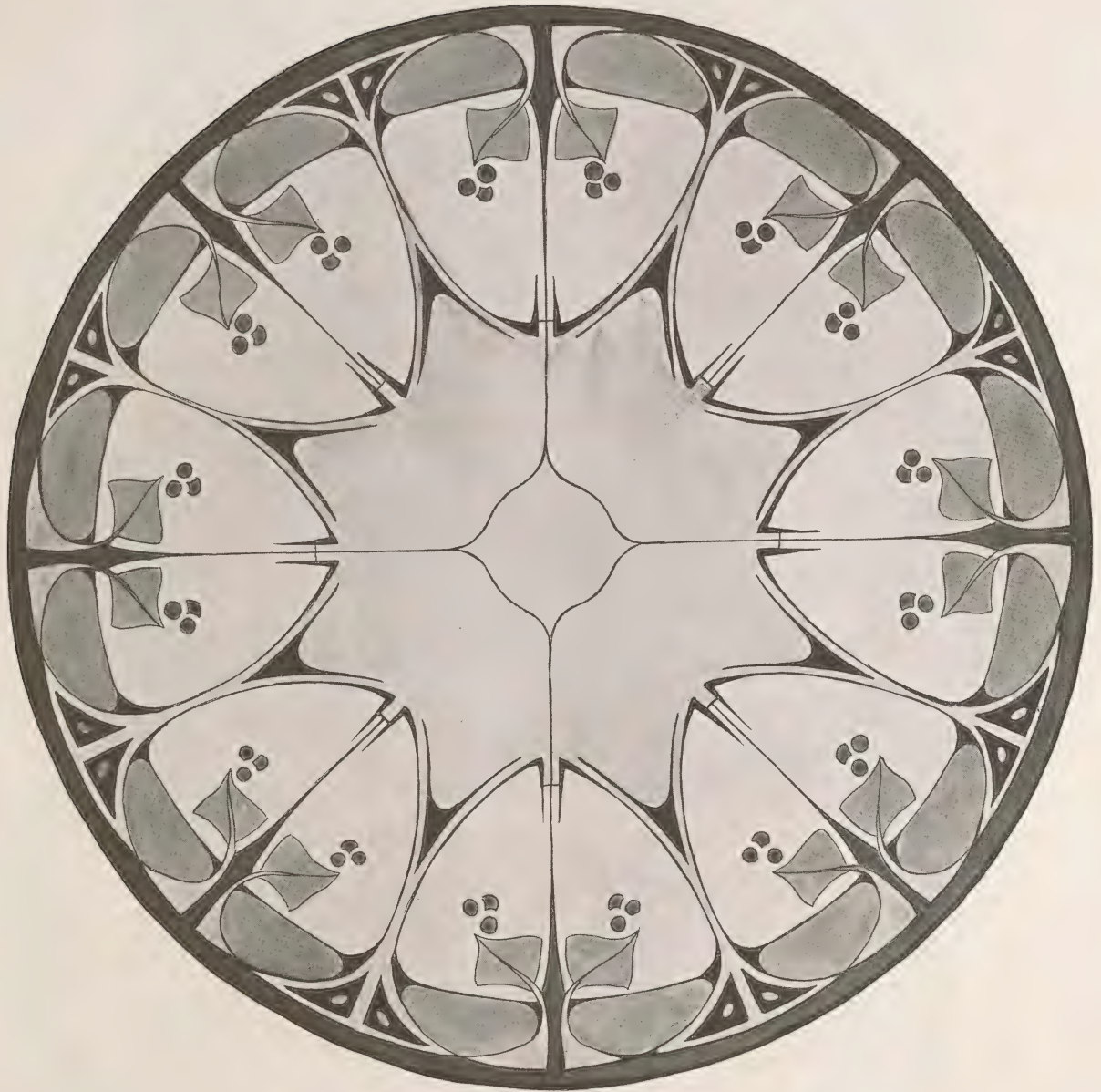
**O**UTLINE design in Grey for Flesh, then fire.

Second Fire—Paint leaves with Moss Green, Shading Green and Brown Green. The stems are Yellow Brown and Blood Red. The berries are Yellow Red, Blood Red and Carna-

tion. Paint in background with Yellow Brown and Brown Green.

Third Fire—Use same colors used in second firing. Do not touch up the light leaves.



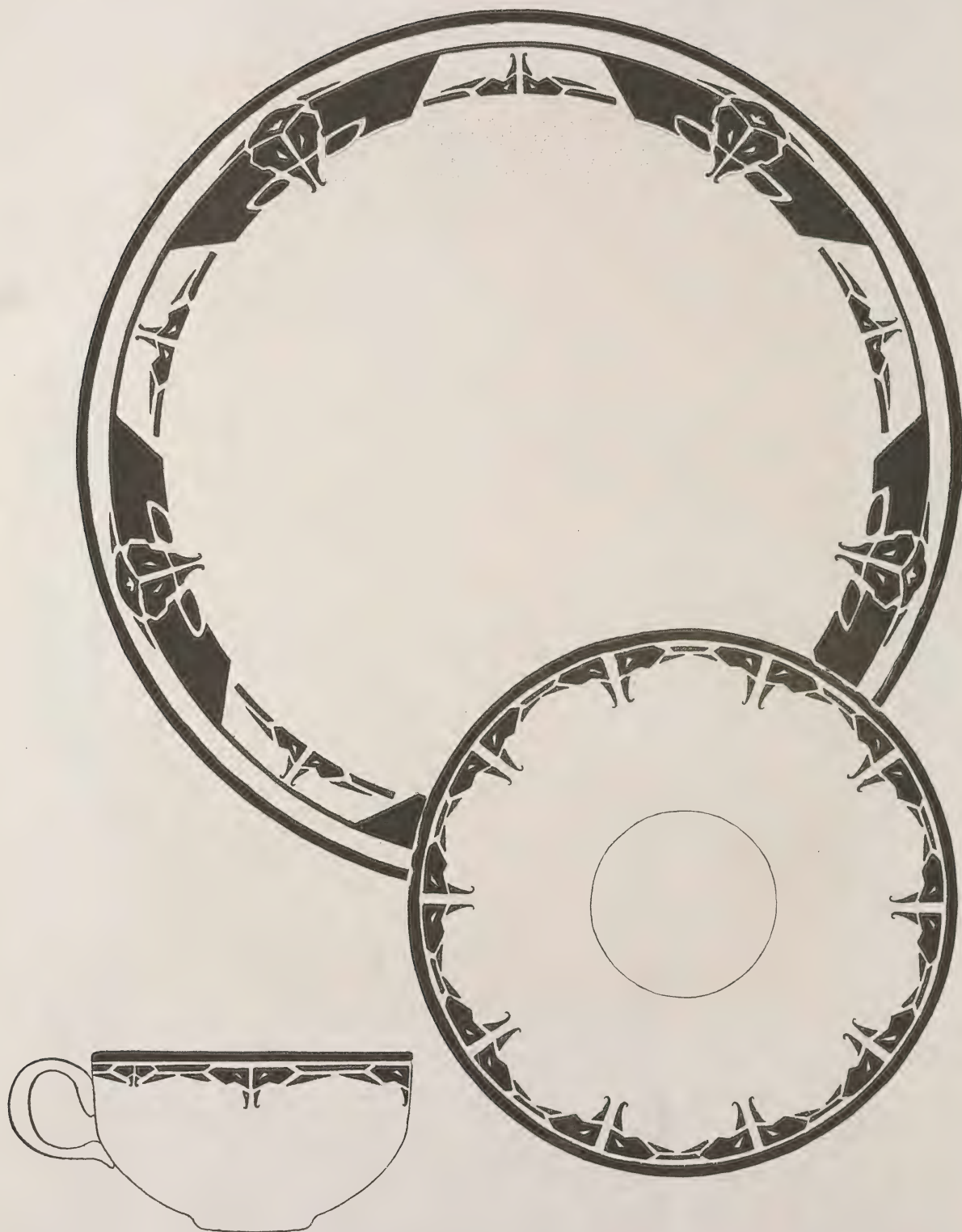


BOWL WITH RED BERRIES—PEARL MONRO

**O**UTLINE and all dark spaces in Black. Berries Carnation and a little Yellow Red. Leaves Ivory Yellow and Yellow Green with a touch of Olive Green. Background back of berries a very thin wash of Copenhagen Blue and a little Violet. Small space between leaves a thin wash of the

color for berries. Wide outer band and the space leading from it between the leaves Blood Red applied heavy.

Second Fire—Tint over entire surface of plate with a thin wash of Albert Yellow and a little Yellow Brown.



PLATE, CUP AND SAUCER—CLARA L. CONNOR

(Treatment page 44)





PINK CARNATIONS—PHOTOGRAPH BY WALTER STILLMAN Treatment by Jessie M. Bard

**F**IRST Firing—Use Blood Red very delicately for first firing shading with Violet; the leaves are Apple Green with a little Violet added for shading; the deeper leaves are Shading Green, the buds and calyx are Yellow Green, Moss Green and Shading Green; background is Copenhagen Blue,

Violet No. 2 and Apple Green.

Second Firing—Use same coloring as used in first firing for leaves and stems and buds; the flowers are painted over with Rose and for deepest coloring use Rose and a little Blood Red.

# THE DECORATION OF POTTERY IN THE CLAY STATE

## PÂTE-SUR-PÂTE (Continued)

F. A. Rhead

### The Material

AS before stated, any semi-vitrifiable body may be used for decoration in this process. The Sèvres porcelain gives the mellowest and most luscious results in the applied reliefs, but when varied color is desired in the grounds and accessory ornamentation, the intense fire needed limits the palette, because at that heat very few oxides will retain their pristine hues.

Still, although all the colors are very low in tone, with a distinct leaning towards greyness, they are pleasant and suave in tone. The Sèvres Porcelain is fired at Seger cone 14, or 1410 degrees Centigrade.

The Copenhagen body ought to yield very interesting results. I have seen no example of pâte-sur-pâte executed in this body, but am hoping to have an opportunity of making experiments. The color palette is likely to be even more limited than that of Sèvres, as the heat is the highest known for porcelain, being cone 17, or 1470 degrees Centigrade.

The Limoges and other French pastes give excellent results, and some of the best German Porcelains are similar in composition. These are fired at cone 12, or 1370 degrees Cent. The color palette is slightly more varied than that of Sèvres, but is still narrow in scope. If the body is not accessible in its mixed form, a formula giving the ingredients may be acceptable, so that the intending experimentalist may prepare his or her own pastes. All the materials can be obtained ground, and they can be weighed in the dry state, mixed together, and thoroughly incorporated by being stirred in water. This body must have its own special glaze, so I give the formulae for both.

### Porcelaine Française

Kaolin	(China Clay) . . . . .	500 Kilos
Felspath Broyé	(ground Felspar) . . . . .	400 "
Silex Broyé	(ground Quartz) . . . . .	100 "
Craie Française	(ground Steatite) . . . . .	60 "

### Glaze to above

Felspath Broyé . . . . .	120 Kilos	Frit in glost oven and grind.
Borax Cristallisé (refined Borax) . . . . .	200 "	
Silex Broyé . . . . .	150 "	
Kaolin . . . . .	40 "	
Craie Française . . . . .	80 "	

### Mix

Above Frit . . . . .	250
White Lead . . . . .	65
Felspath Broyé . . . . .	65

But the most accessible body to the experimentalist, (and I venture to think the best for general purposes) is the one employed at Minton's by M. Solon. I myself worked in this body in M. Solon's studio for a period of about eight years and executed two pairs of vases for the Vienna Exhibition of 1873. I used a similar body at Messrs. Wedgwood's, and also made some pieces in the French paste, which were sent to the Paris Exhibition of 1878, and purchased for Continental Museums. The vase illustrated, which was presented by public subscription to Mr. Gladstone, was executed at Messrs. Brownfield's, in the English paste. The advantages of this paste are, firstly, the possibility of getting greater sharpness and precision, with almost equal softness; secondly, the possibility of firing it at almost any ordinary pottery; and thirdly, the richness and variety of color palette, which yields almost any tint desired. As an example of the possibilities of this clay palette, I may mention that I made for Mr. Godfrey Wedgwood a copy of Turner's "Bridge at Basle," using the

clay colors, exactly as one uses oil colors; and all the delicate and warm sunset tones were exactly reproduced, and had, withal, a limpid, pearly quality under the glaze which I cannot imagine in connection with any other pigments.

The English body is very simple. The proportion of ingredients may be varied slightly to suit the fire, but the following may be used as a standard:

China Clay . . . . .	10
Cornwall Stone . . . . .	10
Ground Felspar . . . . .	8

This body made of English china clay will fire at cone 4, made of American clay at about cone 6.

If the Felspar is calcined before it is ground, it will minimize the danger of warping in the biscuit oven, but this paste is fairly sound. A separate paste may be used for the applied decoration mixed as follows:

China Clay . . . . .	6
Stone . . . . .	10
Felspar . . . . .	6

This body made of English china clay will fire at cone 2, made of American clay at about cone 4.

This paste, although developing at a much lower heat than the French paste, has the same quality of richness and softness. It is too tender to be used for the manufacture of the piece itself, but it works safely when applied to the previous mixture. Still, for all initial trials and experiments, I should recommend the use of the first paste, both for the piece and the decoration upon it.

(To be continued)

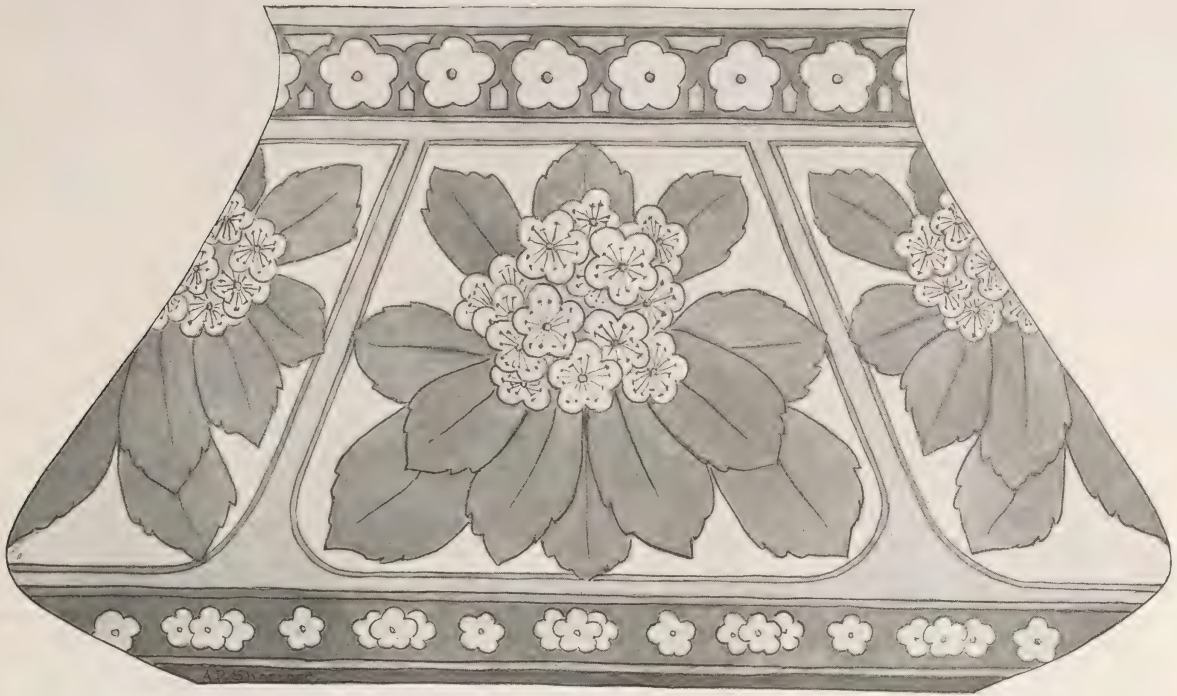


JAM JAR

Adah S. Murphy

OUTLINE fruit, flowers and leaves in black, also figures in small panels. Outline panels in gold. Color oranges rich, deep Yellow, leaves Apple Green and flowers white enamel. Put just a touch of red in center of flowers with Yellow around the stamens. Tint large panels Light Satsuma, also small panels after figures have been fired, tinting right over the colors already there. Repeat design three times on jar.

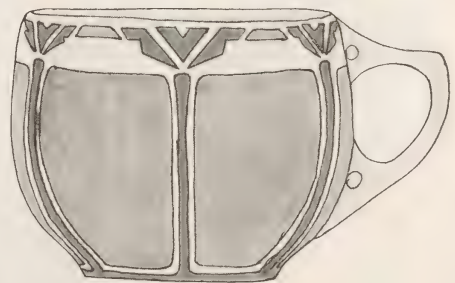
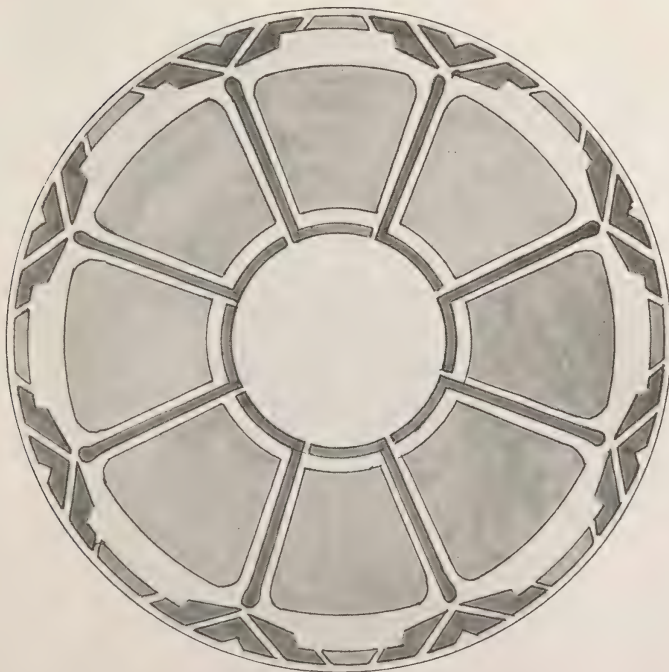




FLOWER BOWL—ALICE B. SHARRARD

**O**UTLINE and the dark parts in upper and lower bands in Hasburg's Green Gold. Second Fire.—Paint narrow bands with Apple Green and a little Violet No. 2. Background in large panels a thin wash of Yellow Brown and a

little Yellow Green. Light tint between the two bands and in upper band, two parts Apple Green, one part Pearl Green. Leaves, two parts Apple Green, one part Shading Green and a little Violet No. 2. Flowers a thin wash of Lemon Yellow.



AFTER DINNER CUP AND SAUCER

*Hallie Day*

**D**O the flower forms in Aztec Blue, and the stems and band in Empire Green. The panels between stems in Aztec Blue very light, and the whole outlined very fine in either black or gold.

## HONEYSUCKLE (Page 45)

*Treatment by Jessie M. Bard*

**F**LOWERS are painted with Lemon Yellow shaded toward edge with Pompadour thin; the stamens are Yellow Brown; the leaves are painted with Yellow Green and Shading Green; the stems are Blood Red and Brown Green.

When arranging for plates or vase, group the flowers and make some of the shadow bunches with Yellow Red and Blood Red.

Make a background with Violet and Blood Red around the large mass; shade off with Lemon Yellow, Yellow Green and Shading Green.



## PLATE, CUP AND SAUCER (Page 40)

*Clara L. Connor*

**O**UTER bands Copenhagen Blue two parts, Banding Blue one part, Pearl Grey one part. All the rest of the design two thin washes of Hasburg's White Gold.



PLATE, NASTURTIUM—MRS. W. L. RICE

**T**INT over entire surface with Pearl Grey and a little Deep Blue Green.

Second Fire.—Paint in the design with a flat wash of

equal parts Copenhagen Blue and Shading Green. Outline and bands two parts Copenhagen Blue, one part Shading Green.





HONEYSUCKLE—EDITH ALMA ROSS

(Treatment page 44)

(Continued from page 25)

The design for dinner set must be applied to three pieces—ten inch plate, after dinner cup and saucer and eighteen inch oval platter.

The design for breakfast set must be applied to nine inch plate, tea cup and saucer, twelve inch platter and creamer.

The design for lunch set must be applied to eight inch plate, chocolate pot, cup and saucer and chop plate.

A section in color must accompany each design which must be executed in black and white wash on smooth paper. Each design must be plainly marked on the back with designer's name and address. Designs must be sent flat.



The Atlan Ceramic Art Club of Chicago observed its twentieth anniversary recently, reviewing its work in general in the past, and its pioneer labors in being the first to blaze the way for the general introduction of conventional decoration on china, its struggles to obtain recognition, and its successes, also the work planned for the immediate future. In all these years of work the Art Institute of Chicago has encouraged the Club and watched its gradual progress up to last year when it invited the Atlan Club to place a *permanent* exhibition in its art galleries.

So far as we know this is the first time that such an exhibition has been requested. The Atlan Club has had its meeting place headquarters at the Institute for many years, and because of these many favors and the annual exhibitions given each fall, the Club presented it with one thousand dollars to go to the endowment fund.



#### CORRECTION

In the May advertisement of W. A. Maurer, of Council Bluffs, Ia., the line directly above the firm name, "Full line of

designs from the Original Design Exchange" has nothing to do with the offer of \$1.95 for the Outfit Box. The offer in question is for the Outfit Box and the Limoges Colors only.



#### CHEROKEE ROSES (Supplement)

*Kathryn E. Cherry*

**FIRST FIRING**—When painting white flowers, put in the dark touches around them first. In this study use Shading Green and Moss Green for the darkest leaves; Moss Green and Yellow Brown for the light leaves; stems, use Violet and Brown Green; then paint shadows in roses with Copenhagen Blue and Yellow very thin; the centers are Yellow and Yellow Brown with touches of Auburn Brown. The background is Copenhagen Blue, Violet for deepest coloring; Violet and Apple Green for lighter tones and a little Lemon Yellow around the flowers.

**Second Firing**—Touch up leaves with colors used in first fire. The roses have a little Lemon Yellow in the lighter ones, and a very thin wash of Apple Green and Yellow for those in shadow; touch up centers again using colors used in first firing.



#### ANSWERS TO CORRESPONDENTS

E. H.—Your trouble is in the ware. They usually fire all right although you run a risk, but they do not stand the weight of one piece on top of the other.

Mrs. J. J. H.—We have never heard of china painters coke and do not believe it is due to your work.

M. J. J.—We do not know of anything to cover the unglazed spots besides the flux which you have mentioned. The cause of your gold burnishing off is very likely due to being underfired. Use the Garden Lavender Oil for mixing gold, the Flower Lavender is too oily. The address of the Ceramic Supply Co. is Indianapolis, Ind. We do not know where the gauge can be found.







CHEROKEE ROSE—KATHRYN E. CHERRY

JUNE 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

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KEEP THE FIRE ALIVE

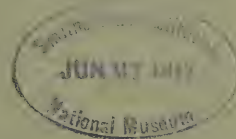
# KERAMIC STUDIO

## CONTRIBUTORS

MISS MAUD M. MASON'S  
PITTSBURG CLASS

AND

HARRIETTE B. BURT  
KATHRYN E. CHERRY  
F. A. RHEAD  
V. T. SIMKINS  
LUCY M. SHOVER



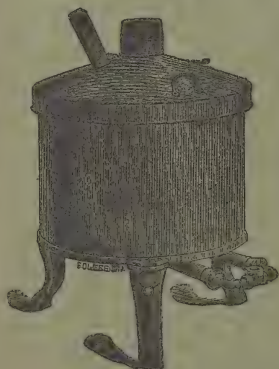
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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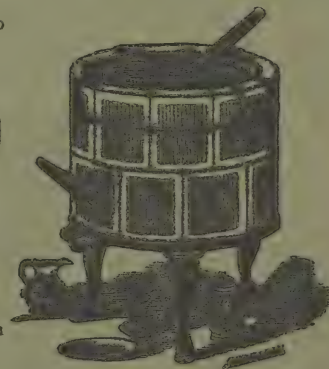


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# KERAMIC STUDIO

Vol. XIV. No. 3

SYRACUSE, NEW YORK

July 1912



OUR readers will be interested to see this month work from the Duquesne Club, the Pittsburg Class of Miss Maud Mason. The designs as a rule are bolder than those of the average worker, and strength and fine color seem to be the distinguishing characteristics of the work of Miss Mason's classes. It will be interesting as well as instructive to compare the class work of the various teachers and clubs as shown in the different issues of *Keramic Studio*. They will each show individuality. We have already given this year the work of the students of Mrs. Kathryn Cherry and the St. Louis Art School and of the Kokomo Club; we will follow this showing of Miss Mason's class with the work from the Chicago Art Institute and that with the exhibit of our old friends, the Newark Club. Still later we will give the work of the summer school at Four Winds Pottery, the editor's home work shop.

At the moment of going to press, the school is in full swing and is fairly well attended. We look for fine results not only in the work but in jolly good times, for the hill-top where the pottery is perched is in the midst of a truly "picnic" country and we are all that kind of people.

✦

We would again call attention to the necessity of marking designs plainly with name as well as address, and if possible, the color treatment. A great deal of trouble would be avoided both for the editor and designer. We have again to correct a mistake, the plate designs in the May issue, page 8, credited to Mrs. Evelyn Beachey, being the work of Miss Hallie Day.

✦

Readers of *Keramic Studio* will be interested to know that the editor's exhibit of porcelains at the Musée des Arts Decoratifs, at the Louvre, has been followed by an exhibit of fourteen pieces in the Paris Salon, which remains open until July 1st.

✦

Do not forget our fall competitions in the midst of your summer outing, and especially keep in mind the problem anent executing the lunch and breakfast sets in one fire. Many charming effects can be obtained in one fire and the saving in work, time and expense is worth considering, especially for the beginner. It is not necessary to confine oneself to one color or gold to get an effect in one fire; if the work is carefully thought out and executed one can use several colors, even with the "envelope" effect. The latter can be done by first tinting the piece and drying hard in the oven; then by using a square shader, spots and bands of other colors can be lightly applied over the tint, and even gold, if the tint is light. But the daintiest effects can be gotten on a white china background, in which case the choice of color is unlimited except by taste.

✦

Miss Emily F. Peacock, formerly crafts editor of *Palette and Bench* and the well-known maker of fine jewelry, is again in New York after having remained in Europe one year, most of the time in Italy.

## THE DECORATION OF POTTERY IN THE CLAY STATE PATE-SUR-PATE (Concluded)

F. A. Rhead

### *The Material—(Concluded)*

THE stains for the ground color, and for accessory ornamentation, are of course obtained from metallic oxides. The following mixtures give the tones most in use. They should be weighed dry, the oxides thoroughly ground in water after weighing, the paste added after, and thoroughly incorporated by further grinding.

#### *Mazarine Blue*

Black Oxide of Cobalt..... 1 part  
White Paste (as described)..... 16 parts

This can be graduated through an infinite variety of tones of blue, down to a pale lilac, by the admixture of more paste.

#### *Bright Blue*

Calcined Alum..... 2 parts  
Oxide of Zinc..... 1 part  
Carbonate of Cobalt..... 1 part  
White Paste..... 75 parts

This bright blue will be more successful if the ingredients are calcined and ground before they are added to the white paste.

#### *Chrome Green*

Oxide of Chrome..... 1 part  
White Paste..... 10 parts

#### *Veronese Green*

Oxide of Chrome..... 2 parts  
Oxide of Cobalt..... 1 part  
White Paste..... 45 parts

This green gives beautiful variants by doubling and trebling the quantity of white paste.

A turquoise like color is obtained by mixing four parts of the bright blue stain to one part of Oxide of Chrome, and using ten per cent. of this mixed stain. The dark yellows are obtained from iron, and the light yellows from Acetate of Titanium, five to ten per cent. of the oxides being needed according to the tints required. Light browns are got by a large percentage of the iron oxides, and dark browns from Chromate of Iron well ground. If a black is wanted, about six parts of Chromate of Iron to one of Oxide of Cobalt will supply the stain, which will have to be added to the paste in the proportion of one to eight. Uranium, if fired in a closed oven without a free current of air, gives a pleasant mauve, but it is treacherous, as it is not possible to admit or exclude air at will under ordinary conditions. If the air is freely admitted the uranium gives a bright yellow. The best way to utilize this wayward, but fascinating oxide is, to calcine it first with a small admixture of paste and fix either tint for future use. If a yellow is desired, three parts of uranium may be mixed with two parts of white paste, and put on an uncovered biscuit plate at the top of a biscuit oven. It should then be ground, and used for stain, and it will be found to retain its tint. For lilac the same mixture should be placed in a closed sagger, which should be luted with strips of clay until air tight. When ground, this stain will also preserve its tint. French stone is a material naturally colored by iron to a bright red tint. This, mixed with the paste, in proportion

varying from one to ten percent., yields a wide range of tints, from bright brick red to a pale pinky salmon. These pigments may be mixed together and a great variety of tints obtained.

Only pink is needed for a complete color scheme. But while the other colors have a certain suavity which makes it difficult to combine them discordantly, the pink is not easy to introduce in any harmonious scheme. The base is a mixture of bichromate of potash, alumina, and tin, calcined at a high heat. The process is risky and troublesome, and as practically the same result can be had from ordinary crimson glaze stains, or strong underglaze pink, which may be bought from any ceramic color dealer, it is useless to take the trouble to make it. The stone and spar in the body have a property of destroying the pink tone, but this can be obviated by the introduction of a little carbonate of baryte. A good general formula is

Pink Stain ..... 3 parts  
Carbonate of Baryte..... 1 part  
Ground together.

1 part of above to 8 White Paste.

Although other oxides are used, this gives sufficient range for any ordinary purposes, and it is only necessary to indicate for the guidance of those who are not in the vicinity of a pottery how they can prepare their pieces themselves. It is best perhaps, at the outset, to begin with a plaque or slab. This can easily be done, if the operator is careful. A flat pancake like disc of modelling clay is beaten out flat on a bench, and the surface trued and polished. It is then cut with a knife to the required size and shape. If rectangular, the knife may be passed along a straight edge or template. The sharp edges should be lightly softened with a sponge or horn. Then a wall or dyke of clay should be built round the clay slab, about two and one-half or three inches high, and about the same distance from the edges of the slab. A sufficient quantity of plaster-of-paris should be mixed with water and poured over the clay slab, filling the "dyke" to the edges.

When it has "set," the clay wall may be removed, and the clay slab taken away from the plaster, leaving a mould. This should dry a couple of days in a warm place (not too warm), and the mould is then ready to make the *pâte-sur-pâte* slab, which may be made either of solid colored paste, or of white paste with a colored coat or film. The latter is the more economical, and quite as satisfactory in its results. Say a dark blue ground is wanted. The blue slip is applied to the inside of the mould with a large brush, to the thickness of about one-eighth inch. So long as the coat is nowhere thinner, a little unevenness in the coat does not matter, as the surface, which is where it touches the mould, *must* be level. Then the mould is filled with white slip level with the surface. As absorption proceeds, the slip will sink, and more slip must be poured in until the sinking has ceased and the paste is flush with the top of the mould. In about half an hour it will have hardened to the consistency of ordinary clay, and it may then be scraped perfectly level with a straight edge or a modeller's scraper. It should then be left over night and the next morning it will be found to have contracted away from the sides of the mould all round. A board or plaster "bat" should then be placed upon it, the board and the mould turned upside down, and the slab will be finished. It should be dried perfectly and passed through an easy kiln, when it can be handled without risk, and is ready to work upon.

If the slab is made of solid stained paste, the process is, of course, the same, excepting that the painting of the mould is not necessary, although, in any case, it is advisable, as it prevents blistering.

If a vase is needed, the same process is gone through, except that when the mould is filled, it is only kept full of slip until the absorption has caused a sufficient thickness of slip to adhere to the sides of the mould. Then the slip should be poured out. Care too should be taken in the case of a coated vase to paint over the seams very thickly after the two sides of the mould are joined together.







IRON WEED—KATHRYN E. CHERRY

(Treatment page 55)

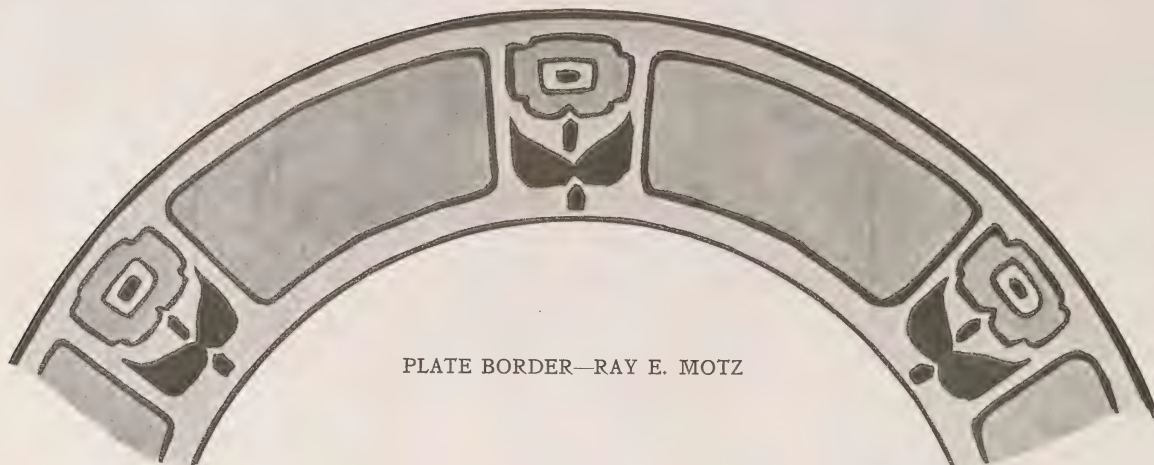


PLATE BORDER—RAY E. MOTZ

#### SOME OF THE WORK IN DESIGN DONE BY THE DUQUESNE CLUB WITH MISS MASON

**A**LTHOUGH the time we had to give to this work was very limited, consisting of six lessons only, I feel that the results of so short a period of study were unusually satisfactory. All of the examples illustrated show a nice appreciation of spacing, relation of masses, etc., in light and dark arrangements which are capable of development in various ways.

The five plate designs shown by Mr. Rott, are beautifully worked out and exhibit much good feeling for pattern and fine distribution of values.

We think of the Duquesne Club as being one of the most progressive clubs in the country. They are constantly working and striving toward a fine ideal and spare no effort in this endeavor. They have made a stand for original work in their exhibitions, have a jury of selection and therefore hold to a standard of excellence in the work shown. They are particularly fortunate in having for their president Miss Boyd, whose enthusiasm and training in art eminently fits her to direct a movement of this kind, and she has done much towards bringing about this happy result.

*Maud M. Mason*



FULL SIZE CENTER OF PLATE (Page 69)—ELLA FABER

#### PLATE BORDER—RAY E. MOTZ

**F**OR the darks use blue enamel made of Banding Blue, three parts, one part Blue Green and one part Azure Glaze. This is to be floated on as enamel, even in the case of the lines around the panel and flower.

For the flower use Turquoise Blue and Turquoise Glaze and ground-lay the panels with Grey Green. Retouch the flower with Turquoise Blue and Dark Blue with Banding Blue and Blue Green.

#### LARGE PITCHER—RAY E. MOTZ

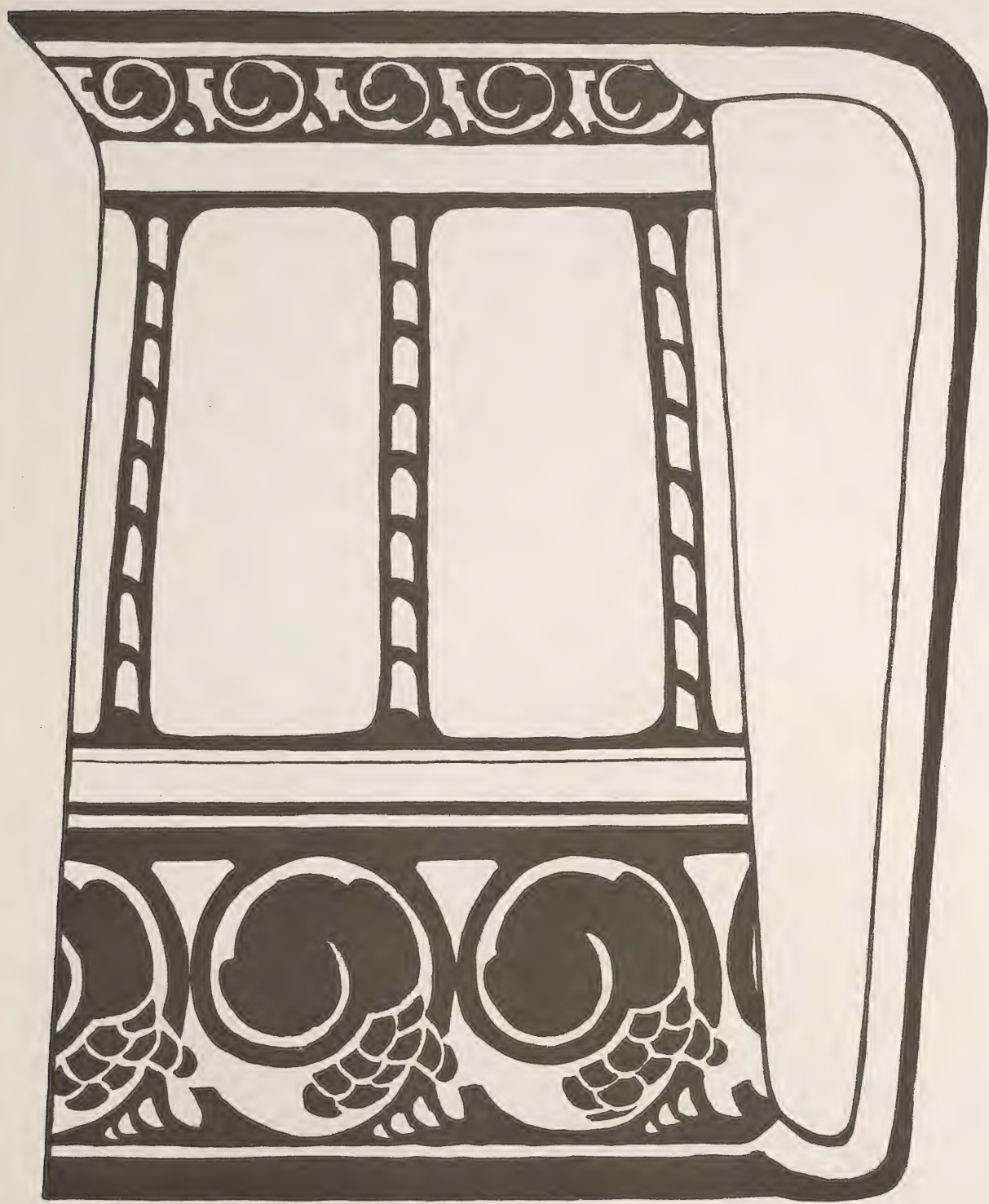
**F**OR the leaves, stems, etc., use Brown Green, and for the grapes and the lines that panel the body of the pitcher use Violet to which one-eighth Banding Blue has been added.

For the second fire tone the entire piece with Brown Green to which a little Albert Yellow has been added and dust with Pearl Grey.

For the third fire use the same colors in retouching that were used in the first painting.

A fourth firing with a tone for Brown Green dusted with Pearl Grey gives a much richer effect.





LARGE PITCHER—RAY E. MOTZ  
MISS MASON'S PITTSBURG CLASS



BLUE BOWL (Supplement)

*Maud M. Mason*

THE design illustrated was planned for a rather heavy baking dish bought in the basement of a department store, but there are many charming Belleek and French bowls which may be used equally well for this arrangement. Much interesting ware can be found in out-of-the-way shops sometimes of a heavy variety that lends itself very well indeed to a certain simple bold kind of design and treatment.

If used in a higher or more tapering bowl, the space on the lower part may be paneled or toned with vertical lines or left plain as desired. The panels may also be straightened and the space between kept uniform. After transferring the unit for which an outline is reproduced, and of which a tracing may be made, the entire design is washed in with Blue Enamel for which any shade of blue desired may be used.

A good medium blue is made of four parts Banding Blue, one part Blue Green, one part Azure Glaze; mix rather stiff with Painting Medium, thin with Enamel Medium and float with turpentine using a No. 7 pointed shader. When dry the heavy black lines are painted, leaving the black accents on leaves for the second firing. The narrow border is intended for the inside of the bowl placing it one-fourth of an inch below the rim and is treated in the same manner as the outside of the bowl.

The tones may be flattened or strengthened by washing over in the second firing with the same colors used in the enamels, with the exception of the glaze which is in each case omitted. If a very brilliant blue enamel is desired use less Blue Green; or if a darker color is wished add a little Royal Blue to enamel or use Royal Blue and Azure Glaze alone.

An infinite variety of blues are available by different combinations with Azure Glaze. Another effective scheme for this design would be Yellow Enamel for flowers and stems—two parts Egg Yellow, one part Neutral Yellow and one part Best White Enamel. Background and leaves Green Enamel—four parts Apple Green, one part Green Glaze and a very small touch of Violet to grey it; a little Brown Green will deepen the color. Retouch with same colors omitting enamels and glazes.

The sooner it is learned that a hard and tight perfection of execution should not be the sole aim of the decorator—is entirely lacking in artistic quality and is quite contrary to all the canons of art,—the better our work will become and the higher our standard will be raised. Those designs that look as though they were bits of paper cut out with scissors and glued to the porcelain have no feeling or meaning, and little to redeem them. We often hear it said of a decoration that it looks just as perfect as though it was printed! And it might better have been printed if it looks like that! Consider the infinite amount of labor that would have been saved by so doing.

The ideal way of executing any design is to make each stroke expressive—try to feel what you are doing and do not outline like a machine while your thoughts are busy with other things.

The best Chinese and Japanese porcelains are more refined in form and texture than anything we have to decorate and yet they outline and paint in a very loose, free and spirited way. Each unit is by no means an exact reproduction of another, yet it is in perfect harmony and unity. We need to study fine old things more, and especially the manner in which they are done. Accuracy of technique is all very well for the beginner, but this must develop into something finer. By a free technique is not meant careless execution, but deftness of expression which is the accompaniment of both a trained mind and hand.



BOWL, BASKET OF FRUIT MOTIF (Supplement)

*Maud M. Mason*

THE design reproduced suggests one of the many ways that this bowl, which lends itself so well to a variety of treatments, may be decorated.

The motif in this case may be repeated five times, at regular intervals, of course, around the border, leaving intervening panels. In applying it space the bands carefully and divide the bowl into ten equal divisions, drawing these vertical construction lines in ink. The unit is reproduced in outline, of which make a careful tracing with ink and pen on very



FULL SIZE CENTER, PLATE—ALBERT J. ROTT





SALAD BOWLS—M. M. MASON







PLATE—ALBERT J. ROTT



Full Size Section

**F**OR the darkest value use Empire Green to which a touch of Violet and a little Pearl Grey have been added. Dust with Empire Green.

In the second fire paint the half tone with French Grey to which a little Chinese Green has been added and paint the flowers in a pale wash of Carnation. Tone the entire plate with Pearl Grey to which a little Apple Green has been added and dust with Pearl Grey. Clean out the flowers as the grey will absorb the red.



FULL SIZE SECTION BORDER OF PLATE—RAY E. MOTZ

transparent tracing cloth. Place this motif on every alternate vertical line within the border and make a very clean and accurate tracing of it; when the entire border is ready outline with fine black lines and then paint in the background, surrounding the basket of fruit with Black. Next space the lines on the lower part of bowl as suggested in design. Paint in the gold lines with Mat Gold (which fires best on Belleek) and then parallel these with fine black lines. Finally the black of the top border is painted in, when the bowl is ready for its first fire.

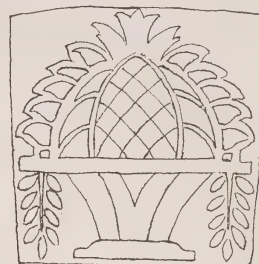
Second Fire—Tint the intervening panels with Neutral Yellow and dry while preparing the enamels.

For the blue enamel use to four parts Banding Blue one part Blue Green and one part Azure Glaze. The Azure Glaze is a very soft enamel which gives a good transparent quality to the color—mix separately and rather stiff with Painting Medium. Afterward mix them all together and thin with a little Enamel Medium and float on with turpentine using a No. 6 or 7 pointed shader. Remember these enamels must be *float*ed and not *paint*ed on. Handle them very much as you would a water color, wash with the brush scarcely touching the porcelain but coaxing the color along. In this way you can obtain clear and transparent color and in no other way can you with enamels.

The greenish enamel is made with equal parts of Apple Green and Turquoise Blue to which one-fourth Turquoise Glaze has been added. For the yellow enamel use four parts Egg Yellow, one part Neutral Yellow and one part Best White Enamel. No enamel is added to the orange color which is Dark Yellow Brown, as it would reduce the brilliancy of this color. When this has been accomplished paint in the gold pattern in panels and go over the gold lines on the lower part of bowl if nec-

essary. On the inside of bowl a black line placed about one-fourth inch from the top edge completes the decoration.

If you are inexperienced in handling the enamels they will probably need some retouching; if so use the same colors as used in laying them with the exception of the glazes or enamel which must be omitted. Run over the enamels in this case with a thin flat wash of the colors needed to even them or make them more brilliant.



The enamels will appear more brilliant than they can be reproduced—the idea being to have the motif sparkle brilliantly in its background.

These explicit directions are written for those who have had little experience in doing work of this kind hoping to interest them in trying this simple little design.



#### STUDIO NOTE

Mrs. M. K. Schomacher, a graduate of the School of Fine Arts, of St. Louis, has been engaged by the Railsback-Clairemore Company of Los Angeles, as designer and instructor in conventional china painting, miniature and water color.



FULL SIZE CENTER OF PLATE—RAY E. MOTZ



IRON WEED—KATHRYN E. CHERRY (Page 49)

*Treatment by Jessie M. Bard*

**S**KETCH design in carefully then use Violet No. 2 and Deep Blue Green for lightest flowers and to this add Royal Purple for the darker flowers. The buds are painted with Blood Red and Violet No. 2. The calyx is painted with

Moss Green and Brown Green. The leaves are Shading Green and Moss Green used delicately for light leaves and a little Brown Green added to this for the darker leaves. The stems are a reddish brown. For this use Blood Red, Yellow Brown and Brown Green. Second fire—Strengthen flowers with same colors used in first fire, then wash in background with Copenhagen Blue very thin, Apple Green and a little Violet.



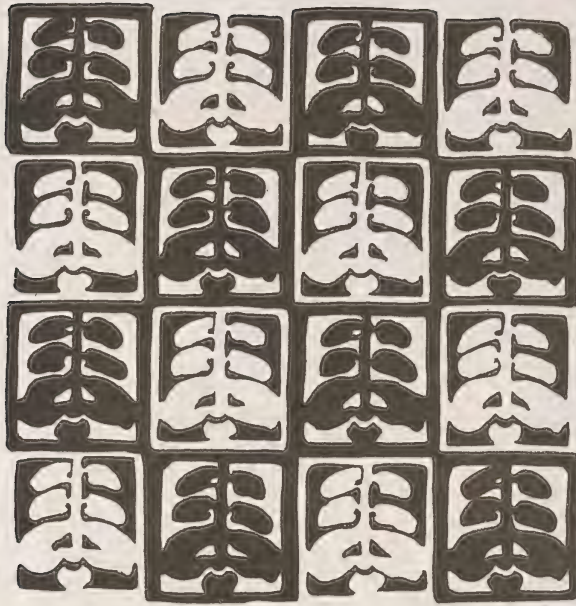
PLATE—RAY E. MOTZ

**T**HIS design used on a large chop plate or plaque would make a fine effect done in the manner of the old Persian pottery. Tone the plate first with Neutral Yellow or with Ivory Lustre, as you wish a more or less brilliant surface.

In the second fire paint in the whole design with Copper Lustre, being careful of the edges. This Copper Lustre will have to be repeated for two or three fires to get the depth and evenness of Lustre, and to ensure firm edges.

MISS MASON'S PITTSBURG CLASS





MRS. MCINTYRE



ALBERT J. ROTT



ELLA FABER



MABEL FOUST BILLHARTZ

MISS MASON'S PITTSBURG CLASS





JERUSALEM ROSE—HARRIETTE B. BURT

Treatment by Jessie M. Bard

**O**UTLINE design with Grey for Flesh, then fire. Second fire—Paint flowers with Blood Red very delicately. Use Violet No. 2 with Blood Red where the darker tone is toward the center. The stamens are Lemon Yellow. The leaves are Moss Green, Brown Green and Shading Green.

Background Lemon Yellow, Violet No. 2 and Grey for Flesh.

Third fire—Use Rose over the light pink in flower, use a little Violet No. 2 with Rose to grey the shading in flowers. The leaves are washed with Apple Green and Shading Green. The stems are Shading Green and Brown Green.

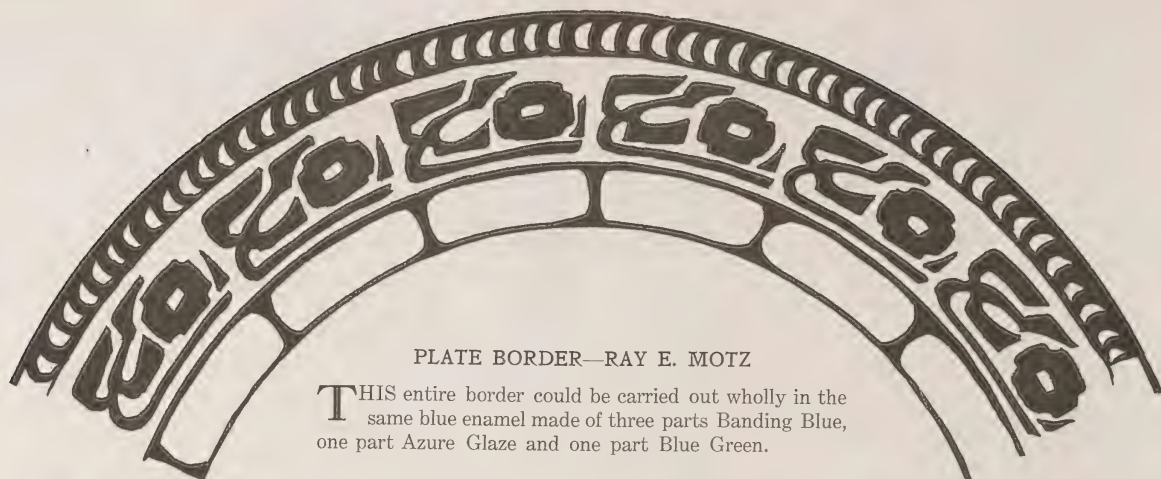
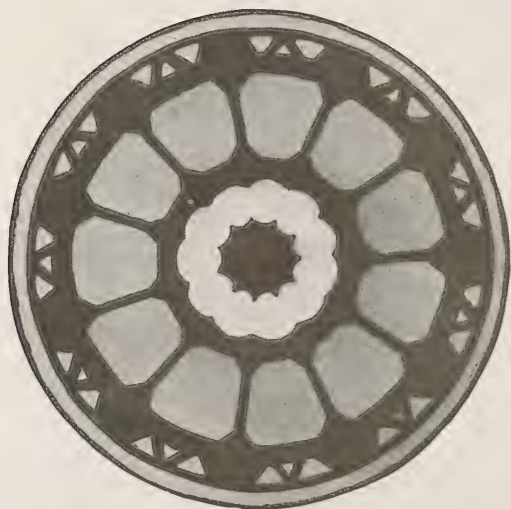


PLATE BORDER—RAY E. MOTZ

THIS entire border could be carried out wholly in the same blue enamel made of three parts Banding Blue, one part Azure Glaze and one part Blue Green.



Full Size Center of Plate (Page 68)—Albert J. Rott



Full Size Center of Plate—Lockwood Williams



BORDER—ALBERT J. ROTT

This is a good design to use for a white and gold treatment and would also be very effective with Orange Lustre grapes with gold leaves and stems and an Ivory Lustre background.

MISS MASON'S PITTSBURG CLASS





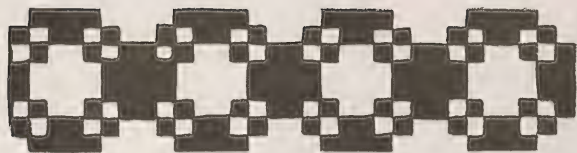
PLATE—LOCKWOOD WILLIAMS



Full Size Section

THIS is another design that rather suggests a monochrome treatment, although it would be equally good in brilliant colors. For the latter Black in the darkest values, a good strong Green in the half tones with a greyish yellow such as Egg Yellow toned with Neutral Yellow in the lights. For the more delicate and monochrome treatment French Grey with a touch of Apple Green for the darks and Pearl Grey with a touch of the same green for the light, and a tone of Pearl Grey with a little Apple Green and dusted with Pearl Grey would make an admirable effect.

MISS MASON'S PITTSBURG CLASS



HARRIET B. GRANDY



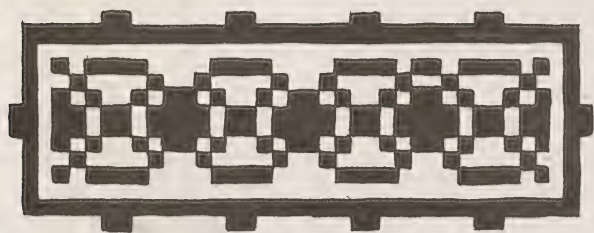
ANNA M. McINTYRE



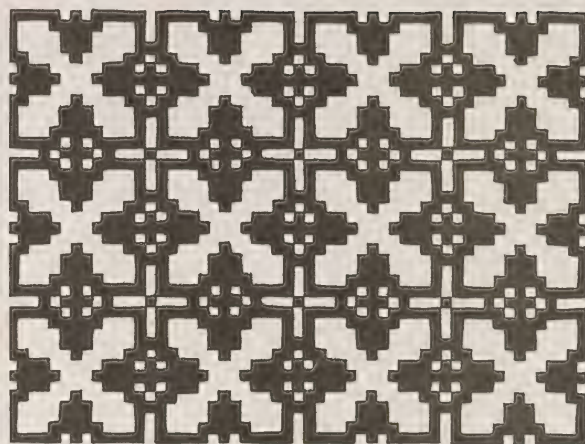
ANNA M. McINTYRE



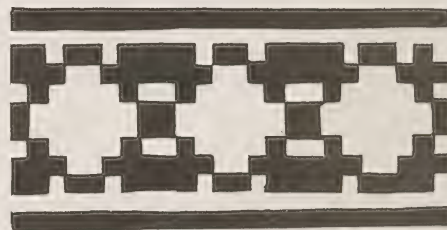
ELLA FABER



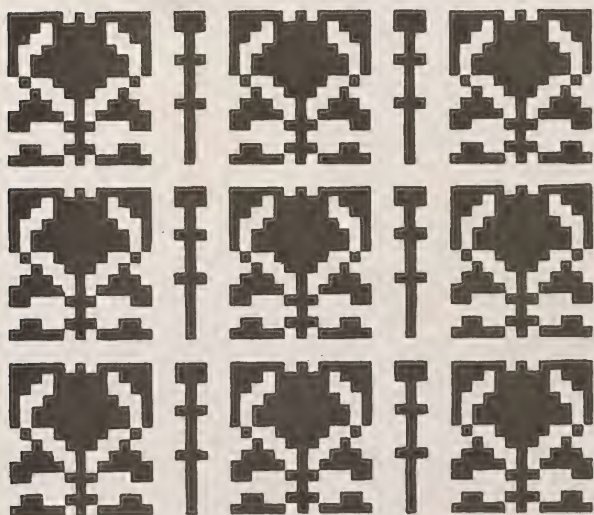
HARRIET B. GRANDY



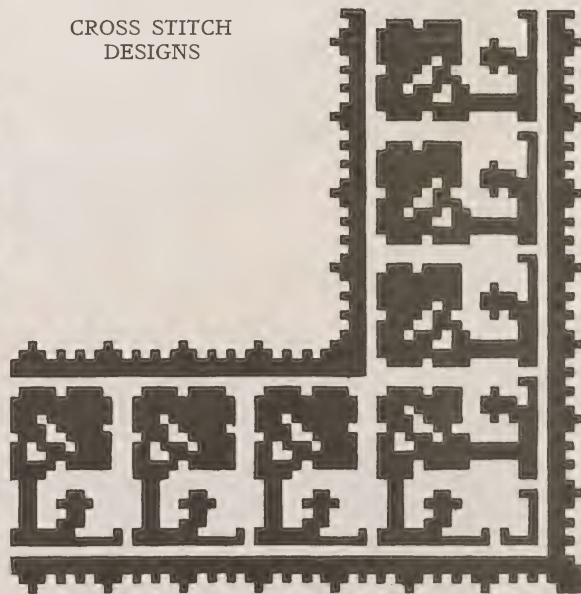
ELLA FABER



HARRIET B. GRANDY

CROSS STITCH  
DESIGNS

ALBERT J. ROTT



ALBERT J. ROTT



## DOGWOOD

*Lucy M. Shover*

**F**IRST Fire—Draw design in carefully. Outline the white blossoms with Violet. The stems are Blood Red and Violet. The leaves are Brown Green and Moss Green. Flowers are shaded with Violet and a little Brown

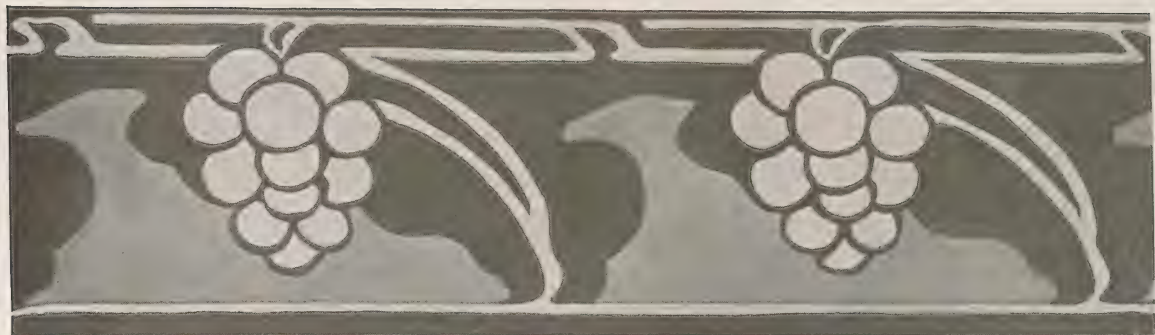
Green. Use this very delicately. The seeds are Yellow Brown and Blood Red. The dark spots on flowers are Blood Red.

Second Fire—Wash in background with Yellow Violet and Brown Green, strengthen blossoms with same coloring as first fire.



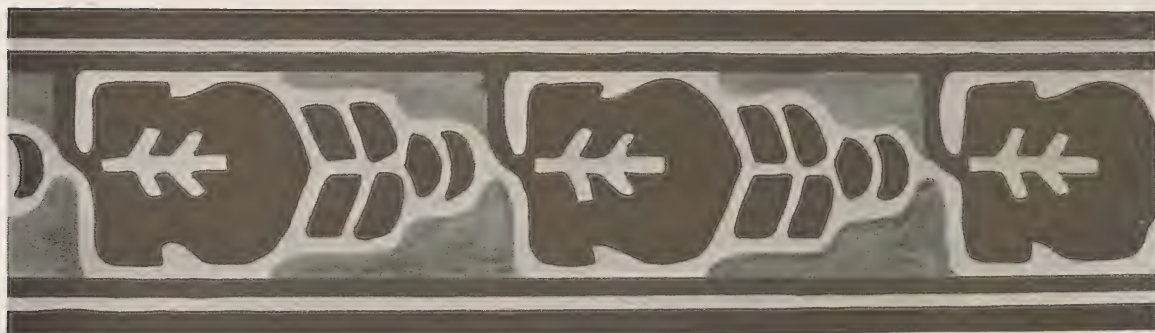
PLATE—ALBERT J. ROTT

For the darks use Banding Blue, two parts; Blue Green, one part. In the second fire, ground-lay the entire border with Azure Glaze, and then clean out the flowers, leaving them white. The dark blue may be retouched with Banding Blue and Blue Green if necessary in another fire.



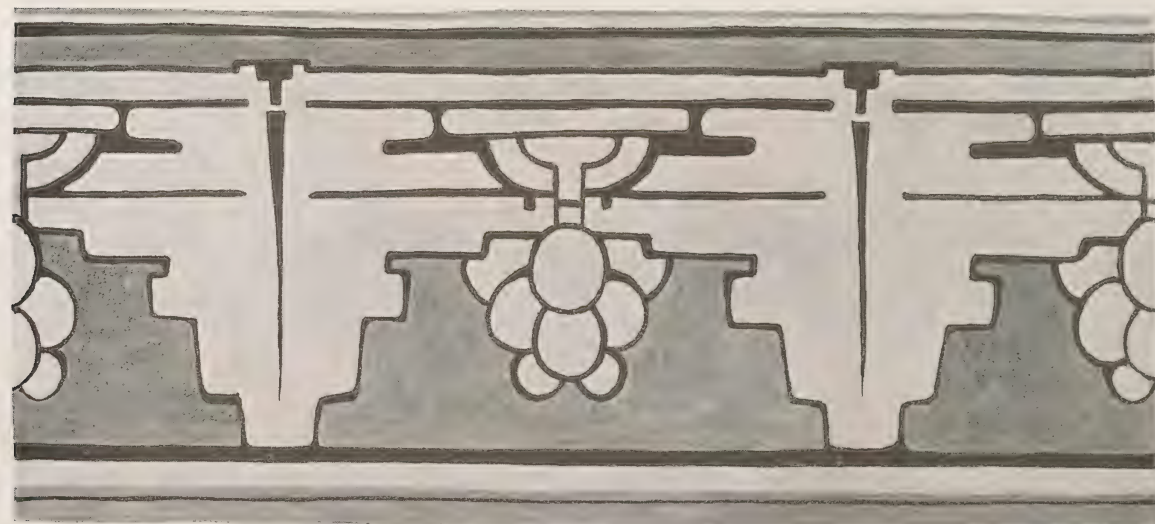
BORDER—DAISY B. HORTON

(Treatment page 66)



BORDER—ANNA McINTYRE

(Treatment page 69)



BORDER—ELIZABETH SCROGGS

(Treatment page 69)

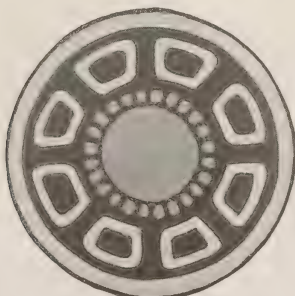
MISS MASON'S PITTSBURG CLASS



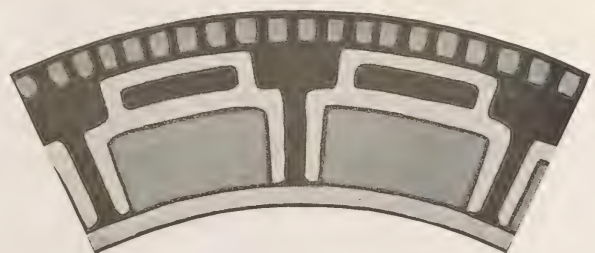


PLATE—ALBERT J. ROTT

This design is beautiful carried out in gold and Trenton Ivory. Use the Trenton Ivory ground-laid for the half tones, i. e., in the panels, and gold in the darks and in the lines.

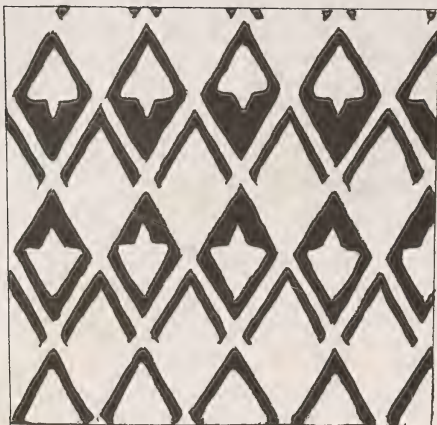


Full Size Center

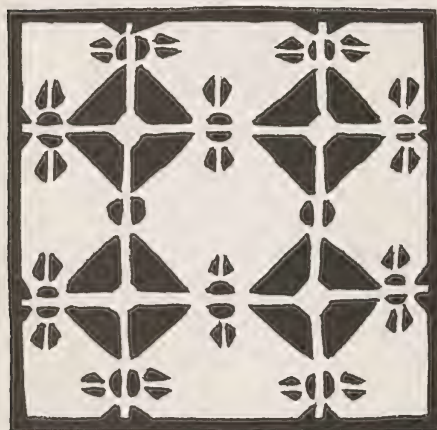


Full Size Section

MISS MASON'S PITTSBURG CLASS



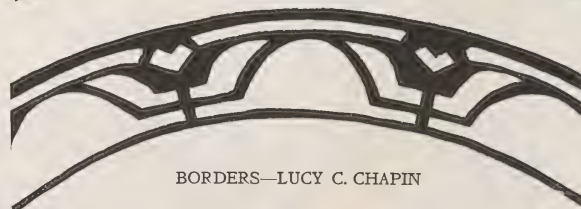
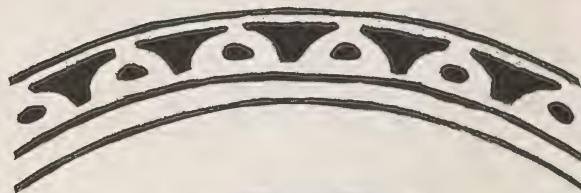
MINNIE A. BROOKS



HARRIET B. GRANDY



DAISY B. HORTON



BORDERS—LUCY C. CHAPIN



MABEL FOUST-BILLHARTZ



FULL SIZE CENTER OF PLATE (Page 65)—LULU S. PRICE





PLATE—LULU S. PRICE



Full Size Section

THIS design is specially suitable for a monochrome treatment—for instance use Empire Green and one-quarter Apple Green for the darks and in a second fire tone with Green Glaze dusted on. If a little more color is liked the flower form might have the Green Glaze carefully cleaned away and the thin wash of Pompadour used in these spaces.

## BORDER—DAISY B. HORTON (Page 62)

**P**AIN'T all the darks, i. e., leaves, outline of grapes, etc., with Brown Green. For the grapes, use Violet and one-quarter Banding Blue. Second Fire—Tint the entire piece with Albert Yellow to which one-quarter of Brown Green has been added and dust with Pearl Grey. The grapes and leaves may be retouched in an extra fire if need be with the same colors used in the first painting.

## DESIGN—ELIZABETH SCROGGS (Page 48)

**T**HIS would make a charming decoration for the centre of a plate using a very simple border or merely lines at the edge of the plate. The color must also be kept simple, monochrome perhaps being best.

Two blues or two greens, or a brown for the darks with Neutral Yellow to which a little Dark Yellow Brown has been added for the light.



PLATE—ALBERT J. ROTT

**T**HIS plate, to be carried out in two blues, should have for the darker blue, Banding Blue with one-quarter Copenhagen Grey added and dusted when dry with Azure Glaze.

The panels can be groundlaid with Azure Glaze. If necessary the darker blue may be retouched in a second firing with Banding Blue and Copenhagen Grey.





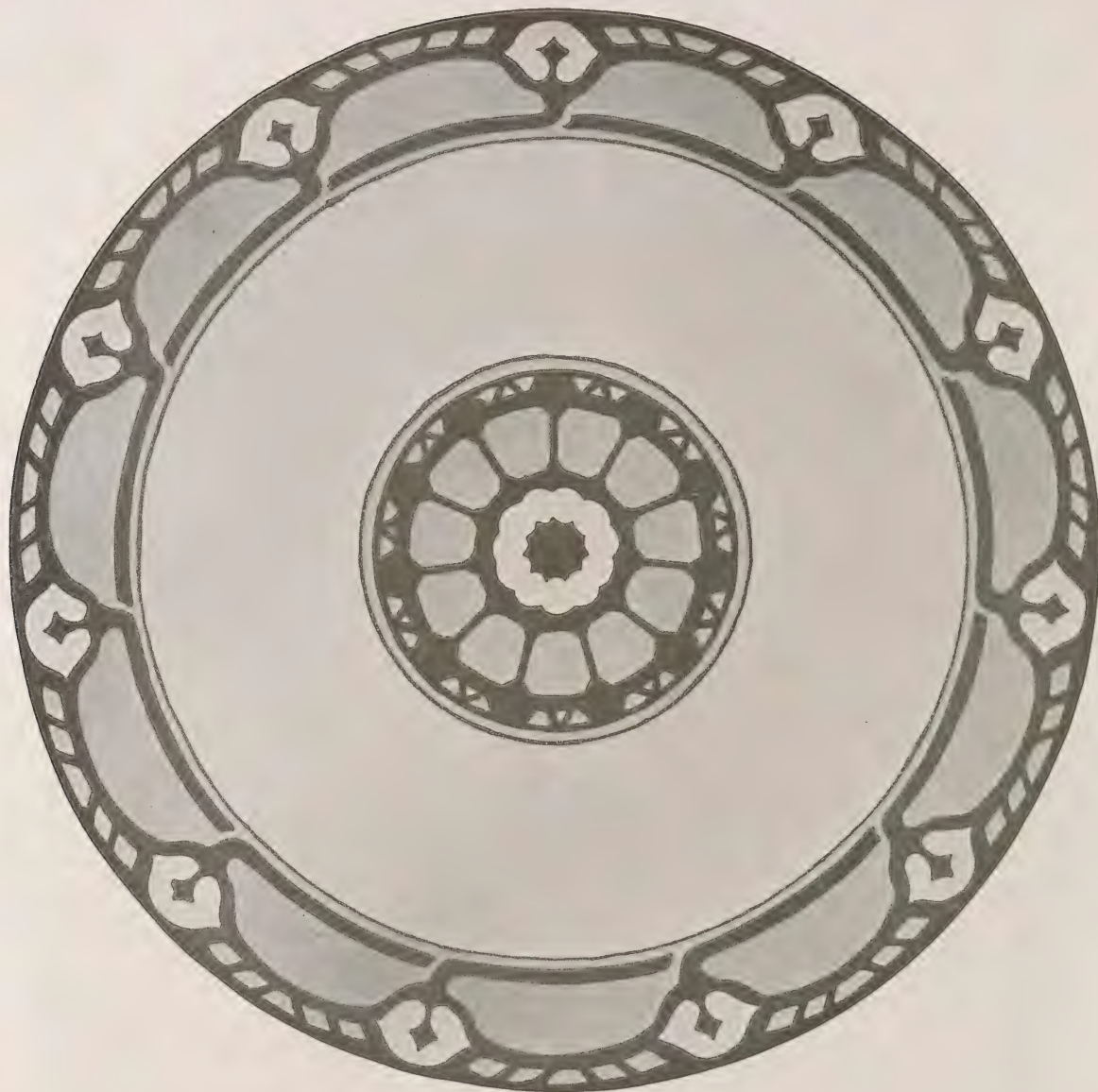
NASTURTIUMS—V. T. SIMKINS

Treatment by Jessie M. Bard

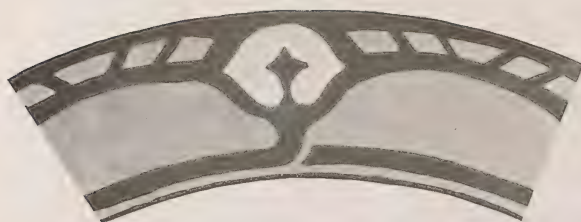
**O**UTLINE design with Grey for Flesh then fire. Second fire—Use Lemon Yellow and Yellow Brown for the lights in flowers. Yellow Brown and a little Brown Green for shadow side; the dark coloring toward center of flowers is Blood Red. Leaves use Apple Green and Yellow for the very lightest places and Moss Green and Brown Green for the darker leaves; in the very darkest tones use Brown Green

and Shading Green. Stems are a very tender yellowish green; use Yellow with a little Yellow Green. Paint in background with Yellow Brown, Brown Green shaded with Shading Green and Grey for Flesh.

Third fire—Use same coloring as used in second firing only put colors in flat washes and wash the leaves with Apple Green.



PLATE—ALBERT J. ROTT



Full Size Section  
(Full Size Center on Page 58)

**P**AIN'T in the darks with Brown Green to which a touch of Yellow Green has been added. This should be used for the lines also.

In the second fire tone the whole border and the centre medallion with Warm Grey and dust with the same. Clean out the flower forms. Retouch the green with Brown Green and Yellow Green equal parts. Tone the centre of the plate and flowers with Neutral Yellow dusted with Pearl Grey.



## BORDER—ELIZABETH SCROGGS (Page 62)

**P**AIN'T the leaves in with Chinese Green and one-quarter Empire Green, using the color quite thin. The grapes are Egg Yellow and Neutral Yellow equal parts. The darkest spaces are in Empire Green and Dark Green. Dust it all with Pearl Grey. Second Fire—Paint the background with Empire Green and Chinese Green equal parts, and dust with Pearl Grey. Third Fire—Tint the entire piece with Chinese Green and one-quarter Pearl Grey, and dust with Pearl Grey.

## BORDER—ANNA MCINTYRE (Page 62)

**P**AIN'T the leaves in with Shading Green and the grapes with Banding Blue to which a touch of Black has been added. Paint the half tone with Turquoise Blue. Dust all with Persian Blue. Second Fire—Tone the entire piece with a tint made of three parts French Grey, one part Dark Yellow Brown, to which a very little Black has been added, and dust with French Grey. Retouch the colors in the last fire with the same as those used in the first painting.



(Full size center on page 50)

## PLATE—ELLA FABER

Ground-lay the half tone panels with Grey Green. Paint in the darks with Empire Green and a very little Dark Green. Second Fire—Dust the entire plate with Green Glaze, and in a third fire retouch the dark green if necessary with wash of Empire.

MISS MASON'S PITTSBURG CLASS



DOGWOOD—LUCY M. SHOVER

(Treatment page 61)



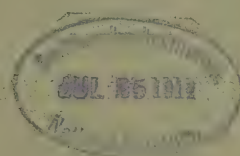
v. 1434

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

CONTRIBUTORS

THE STUDENTS OF  
THE CHICAGO ART INSTITUTE  
UNDER THE INSTRUCTION OF  
MISS ABBIE POPE WALKER



AUG. MCMXII Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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# KERAMIC STUDIO

Vol. XIV. No. 4

SYRACUSE, NEW YORK

August 1912



WE have been "talking it over" with our friends, and have decided on some things and are considering others, the "it" in question being how to improve *Keramic Studio* and make it more generally useful. It is difficult to ascertain just what our subscribers want, we ask them from time to time but comparatively few respond. A little while ago we tried

to start a column of "Hints for Beginners" but only enough hints were sent in for two issues, whether our readers ran out of "hints" or whether they forgot to send them we do not know but we wish they would continue the good work. Now we are proposing several things and we wish every real friend to *Keramic Studio* would write us what they think of them.

In the first place some people have suggested that we add four pages of other crafts, leather, jewelry, basketry, carving, etc., and that if this feature proved popular we should add more pages. This without in any way curtailing the ceramics. Once before we had a department of this kind but transferred it to Palette and Bench, which carried it on successfully until we sold the magazine and the new publisher killed it. It seems to us that more china decorators are now taking up the crafts and that this venture might have a better chance of success now than then. Let us hear from you about it.

Another feature is to give, from time to time, issues devoted to fine and artistic photographs of various flowers, etc. This is a subject about which we especially would like to hear. There seems to be a variety of opinions. Personally, the editor, and many of her artist friends prefer these fine photographic studies to wash drawings in black and white, but we have heard many criticize us for giving them. It comes, we think, from an entire misunderstanding of the situation. Perhaps it might help to a clearer view of the matter if the editor explained the grounds for her preference.

In the first place let us make clear the financial aspect of the question. These fine photographs cost us every bit as much as the wash drawings. Some have felt that they did not get their "money's worth" in a photograph. As a matter of fact, they are taken by artists who give much thought to the composition, lines, light and shade, masses, etc. However, the special advantage lies in this, whereas the studies in wash drawings often have cherries with creases like peaches, or currants with raspberry leaves, or grapes with rose leaves, with photographs there is no possibility of mistake and the naturalistic painters can absolutely rely on the drawing whether they choose to work it out in detail or not. These photographic studies are fine for reference when they are copying wash drawings, to be sure that no botanical mistake is being committed, while the arrangement of these studies is such that if desired they can absolutely be used as they are. For the designer they are even more useful, as the drawing and detail are absolutely correct and they are enabled to work directly from these studies in making conventionalizations and designs.

Other features which we are considering are as follows: (Let us have your opinion.) Pictures of studios and arrange-

ments of working tables, etc., to best advantage. There is a chance for great improvement in this respect. Possibly studios and faces of prominent workers with a talk on their methods of teaching, of conducting classes, touching upon studio privileges, rights and courtesies toward pupil and teacher, etc. This is a suggestion from our good friend Sara Wood McCampbell and sounds rather interesting to us. Methods of teaching have changed so since the days of naturalistic painting on china when the students watched the teacher paint, at from two to four dollars an hour or took their fifteen minute turn in class for one to two dollars. Now the teacher, the good teacher, makes the student do her own work and goes about from one to the other criticizing and suggesting in a way that is beneficial to the entire class. Mrs. McCampbell writes, "many conscientious teachers do not know how to meet the change. One told me this spring that she spent all of Monday 'fixing' work left from Saturday classes; work which she felt would be a discredit to her and to the pupil and which was done under the old methods of handling a class." We are going to ask some of the leading teachers to write for us on this subject and in the meantime would be glad to consider any articles submitted by our subscribers and if we find them helpful will gladly purchase them. Any suggestions as to how *Keramic Studio* can be improved and made more useful will be gratefully received.

✠

The editor has been gathering material from the various summer schools, and will soon begin a series of articles on the way the work has been conducted, with illustrations of finished work by pupils and teachers. Naturally she will begin with the Four Winds Pottery School for she has that material right at hand and it is right good stuff too. That summer plan has been very successful not only as a school but especially as a scheme for giving the editor a jolly good time without leaving home. It is wonderful how much earnest work conduces to intense enjoyment.

❧

## ART INSTITUTE OF CHICAGO

We give in this number illustrations of the work done at the Chicago Art Institute under the instruction of Miss Abbie Pope Walker. This will prove to be an interesting addition to the many illustrations of class work we have already given, as the schools of the Chicago Art Institute are among the most important in the country.

The class in design, as applied to Ceramic Art, meets daily, 1 to 4 p. m. A special room for this study is provided. The instruction in Design includes the study of organic ornament, geometric and conventionalized, the effect of repetition and contrast, the artistic use of colors, etc.

The instruction in Ceramic Painting covers processes and materials, including the practical application of design to ceramics, the use of appliances, the properties of paints, lustres and oils, the methods of firing, etc. The subjects are taught by practical demonstration, talks and individual instruction, as may be demanded.

All students entering the painting class must have a knowledge of design, or take special designing course with other work.

## COLORED STUDY OF BUTTERCUP (Supplement)

*Marie Bohmann*

THE border is suitable for a vase or bowl and is very effective in the brown and yellow coloring, with a Satsuma tint for the body of the piece. Outline in Brown Green. Flowers, Albert Yellow and Yellow Brown; leaves, Empire Green; small brown panels, Yellow Brown. Envelope this in a tint made of Yellow Brown and Brown Green, wiping out the flowers and the touches of white, also the blueish veining of

the leaves. The medallion may be treated in the same way or in lustre with metals. Outline with Black. If syrup is used the lustre may be applied at once and all done in one fire. Either Light Green or Yellow Brown lustre may be used or any color which will harmonize with a costume.

Dry in an oven at once and thoroughly, then the metals may be painted on. Gold for the flowers, Antique Green Bronze for the leaves and the white dots Burnish Silver. Retouch if necessary.



Glen Tomlinson

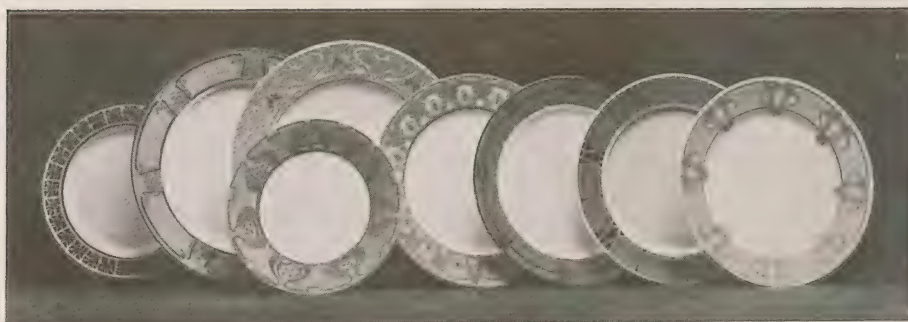
Miss Larson

Helen Morrow

Marie Clayburgh

Lucile Turner

## FIRST PROBLEM



Helen Lienank

Rhea Moonert

Charlotte Green

Lottie Gulick

Lethia L. Brownson

Glen Tomlinson

Haidee Lee

Edna Weart



Helen Morrow

Amy Gillespie

Mary Field

Marie Claybaugh

Olive Maley

Helen Lienank

## SECOND PROBLEM





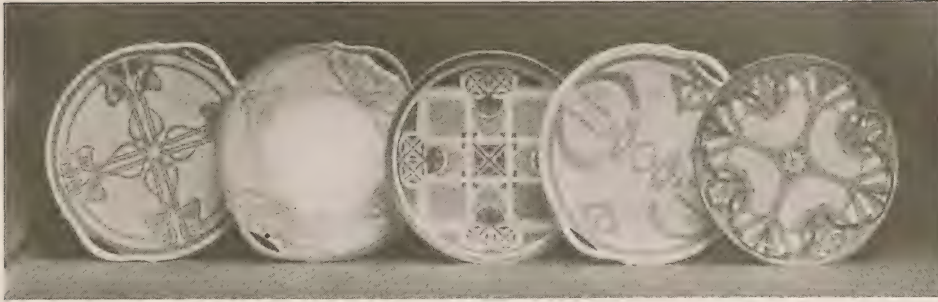
ANALYSIS DRAWINGS AND DESIGNS FROM THE BUTTERCUP—MARIE BOHMANN

AUGUST 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.







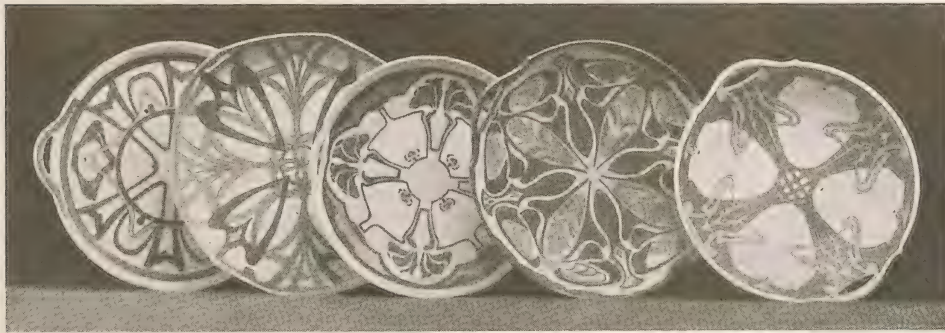
Marjorie Noack

Laura Stoddard

Helen Morrow

Marie Claybaugh

Laura Stoddard



Adelle Howser

Lucille Turner

Violet Viant

Charlotte Green

Lois Boston

THIRD PROBLEM



Salt and Pepper—Lethia Brownson

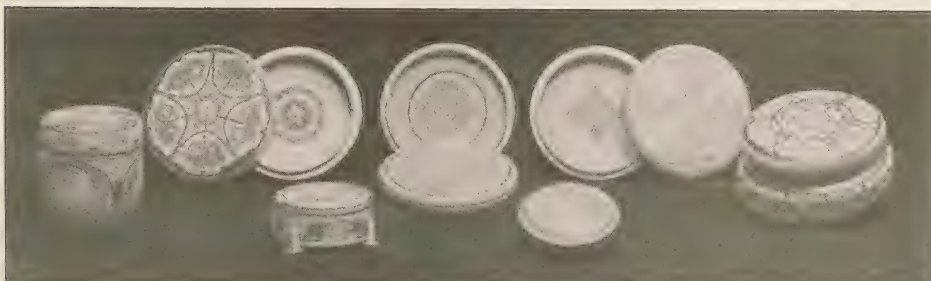
Marie Claybaugh

Hardee Lee

Carrie Nelson

Mary Field

FOURTH PROBLEM



Carrie Nelson

Carrie Nelson  
Edith Kredell

Mary Field

Lethia Brownson  
Tolie Benedict

Mildred Brown

SATSUMA BOXES—SPECIAL PROBLEM



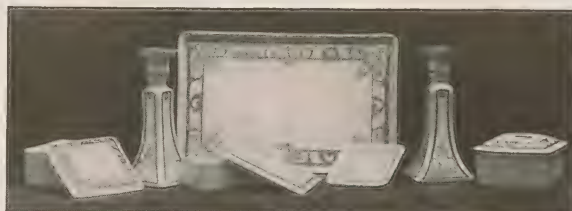
## BUFFET SET

*Marguerite Johnson Rood*

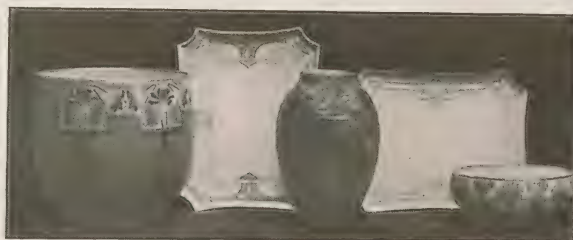
The colors used are Auburn Brown and Brown Green, with Gold and Yellow Brown Lustre.



Lethia L. Brownson

Lois Boston  
Tray—Lucille TurnerCharlotte Green Rhea Moonert  
Plate—May Hardman

Mildred Brown

Edith Kredell Carrie Nelson Laura Stoddard Mildred Brown  
Marguerite Johnson Rood

Lethia L. Brownson

Mary Jenkins  
Carrie NelsonMarie Claybaugh  
Mary FieldLottie Gulick Carrie Nelson  
Edith Kredell

Louisa Smith

CLASS WORK OF THE CHICAGO ART INSTITUTE





PLATE—ALICE OSLAND

**T**RACE in the design and paint all the bands with Fry's Special Tinting Oil and dust with three parts Pearl Grey, one part Grey for Flesh and one-fourth part Yellow Green.

This design can be made more simple if desired by omitting

the part below the border. Leaves, Green Gold; berries a thin wash of White Gold.

Second Fire—Light space at the edge of the plate is a very thin wash of Light Green Lustre. Go over gold if necessary.

## SATSUMA BOX (Page 77)

*Edith Kredell*

**O**UTLINE entire design with mixture of Black and Blood Red, using enough Red to make the color about the same as unfired gold.

Second Fire—Tint the star form and edges of the box with a Satsuma tint. All geometric forms, Gold.

Third Fire—Put on the enamels. Leaves and stems two shades of Green. Oranges, Orange. Blossoms, white, slightly toned with Yellow and Black. As it is difficult to get the

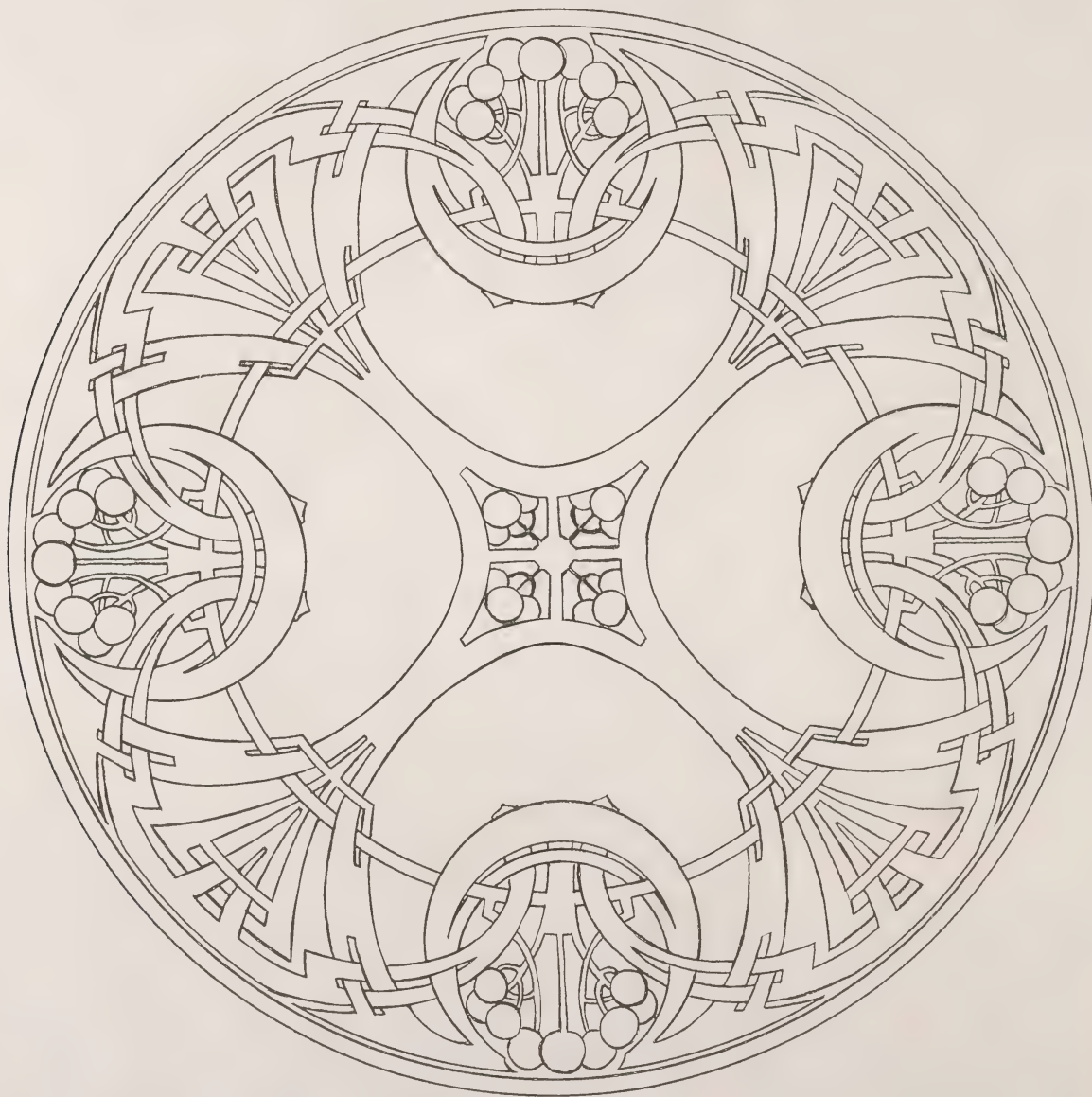
bright orange color in enamel, an extra fire may be given, re-touching and shading the enamels with flat color.

76 76

## SATSUMA BOX (Page 77)

*Lethia Brownson*

**T**HIS design was executed in enamels with no gold. The outline is Black, but very fine. The colors used are Grey, Blue, Green and Lavender, all very soft. The small medallion is placed in the centre of the inside of the box.



COUPE PLATE—LAURA L. STODDARD

**A** STUDY in browns with touches of blue and red. Outlines, Auburn Brown and Yellow Brown. Design, Auburn Brown, Brown Green, Yellow Green. Backgrounds,

Shading Green and Baby Blue for border part. Yellow Brown for centre. Berries, Blood Red and Yellow Red.





Edith Kredell.



SATSUMA BOX—EDITH KREDELL

(Treatment page 76)



Lethia Brownson



SATSUMA BOX—LETHIA BROWNSON

(Treatment page 76)



SMALL SATSUMA BOX—TOLIE N. BENEDICT

(Treatment page 78)



SATSUMA BOX—MARIE CLAYBAUGH (Treatment page 78)

## SATSUMA BOX (Page 77)

*Marie Claybaugh*

**OUTLINE** Black, rather strong. Geometrical parts Gold. In each panel is one yellow and one purple chrysanthemum. After the enamel is laid the yellow flowers are shaded with Purple and the purple flowers have a touch of Yellow. The centres are Yellow Enamel slightly shaded with Brown. The leaves are shades of Soft Green Enamel. The other flowers are Violet and Blue Enamels with Yellow centres.

## SMALL SATSUMA BOX (Page 77)

*Tolie Benedict*

**OUTLINE**, Black, softened with Blood Red. The ornament is all in gold, except the flower and leaf forms which are in soft shades of enamel, Pink, Green, and Blue.



The Osgood Art School has removed to New York City permanently and will hereafter be located at 181 W. 73rd St. Classes were resumed on July 14th.



PLATE—LEO. J. KULL



Full Size Section of Plate

**PAINT** all bands with Apple Green, a little Violet and Grey for Flesh; leaves, stems of flowers and the outline in flower in Apple Green and a very little Yellow. Dark space back of flower is Gold.

Second Fire—The grey background is Pearl Grey and a very little Yellow painted on quite thin. Shade flowers and buds just a little toward the lower part with a thin wash of Yellow. Retouch the Gold.





BOWL DESIGN—MARGUERITE MEACHEM

**P**AIN'T light petals of violets with a thin wash of Yellow and for the darker petals add a little Yellow Brown. Leaves are two parts Grey for Flesh and one part Brown Green, small

dark spaces around the leaves two parts, Yellow Brown and one part Grey for Flesh.

Outer and inner bands are Gold.

## SALAD BOWL (Page 81)

*Edith Kredell*

**O**UTLINE design with Dark Green.

Second Fire—Tint wide band Carnation, very delicate, the remainder of the geometric pattern Dark Green tinted to a medium tone. Add to the Dark Green some Yellow Green for the leaf forms and paint flowers with Carnation.

Third Fire—Tint outside of bowl with two parts Dark Green and one part Pearl Grey. Clean out the pink only.

Fourth Fire—Tint border and panel again with the same mixture and retouch the pink flowers.

The inside of bowl should be tinted a delicate cream made of Yellow Brown and Albert Yellow. When quite dry, Ivory Glaze may be rubbed into this tint. Be careful that the inside is kept very light.



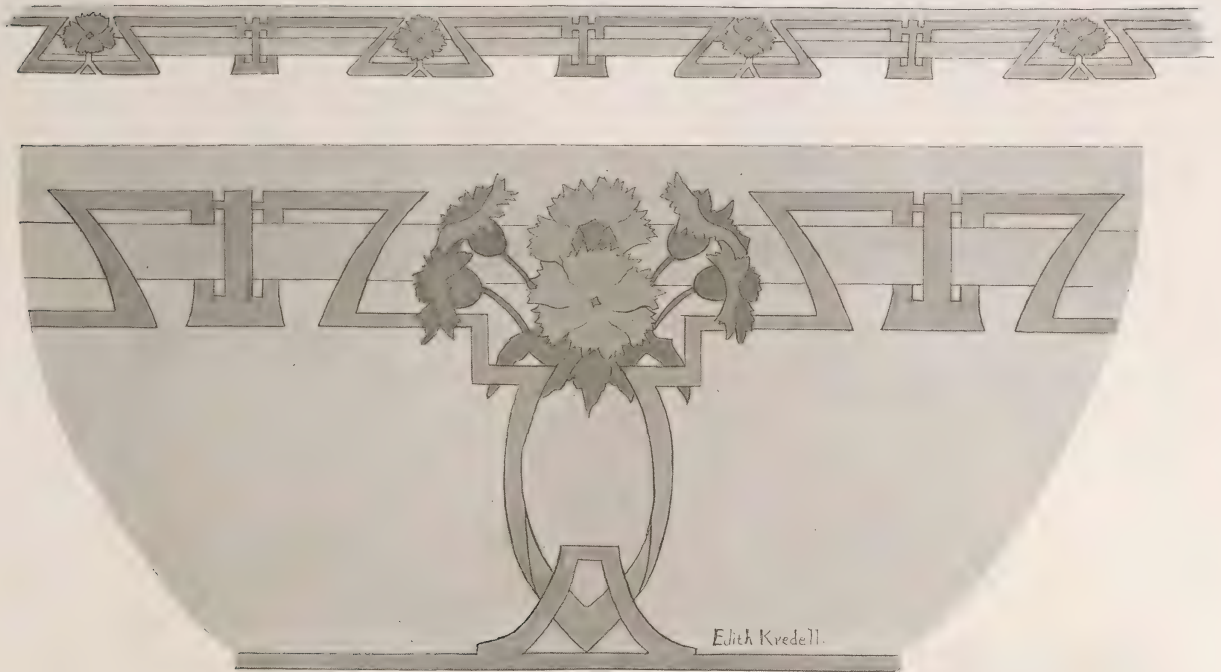
PLATE—VIOLET HARVEY

(Full size section, page 81)

**P**AIN'T leaves with a thin wash of Yellow Green and a little Yellow Brown. Berries with Yellow Brown and a little Carnation. All geometric forms in gold. Second Fire—

Tint background in border a soft ivory tone using a thin wash of two parts Yellow Brown and one part Yellow Green. Outline leaves with Grey for Flesh and a little Yellow Green.





SALAD BOWL—EDITH KREDELL

(Treatment page 80)



PLATE—O. A. DAVIS (Treatment page 85)  
(Full size section)



PLATE (Page 80)—VIOLET HARVEY  
(Full size section)



PLATE—ALICE JEFFRIES

(Treatment page 85)



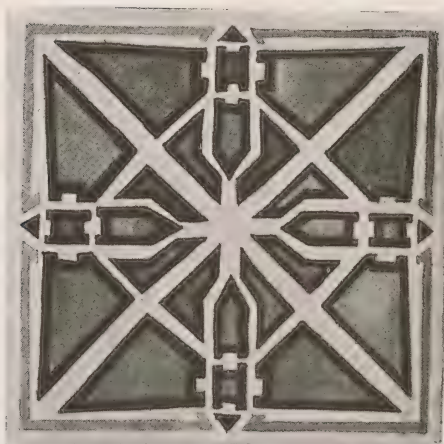
PLATE—GRACE B. CROSS



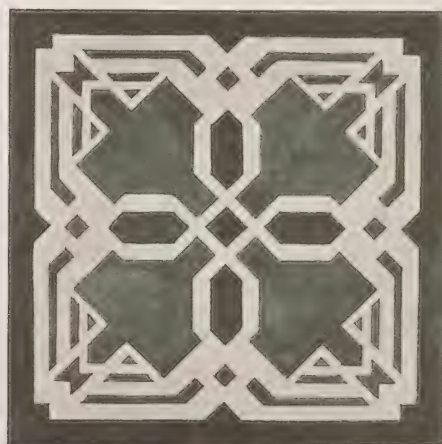
PLATE—J. R. SWARTZENDRUBER



PLATE—O. A. DAVISON (Full Section page 81)



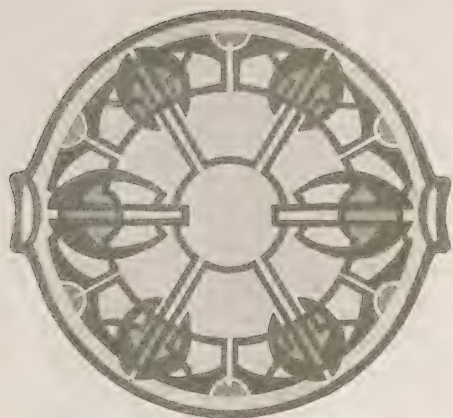
FIRST PROBLEM—NETTIE RHODES



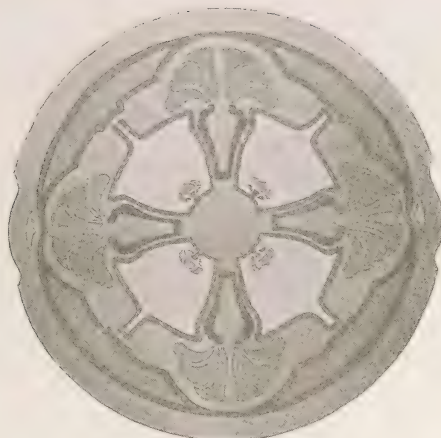
FIRST PROBLEM—R. PETTERSEN

CLASS WORK OF THE CHICAGO ART INSTITUTE





CAKE PLATE—HELEN MAGNER (Treatment page 84)



CAKE PLATE—VIOLET VIANI (Treatment page 84)



PLATE—MARGUERITE DIXON



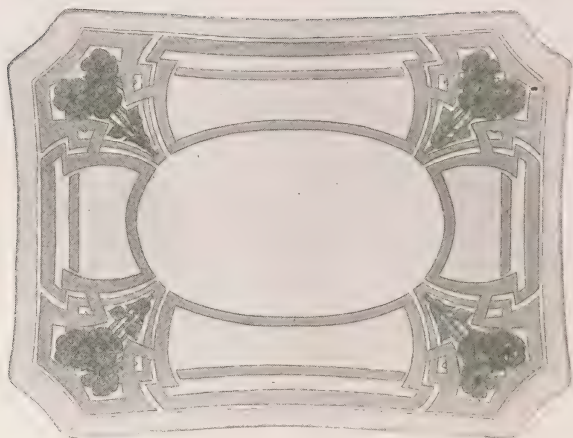
PLATE—MARGARET HUNT



PLATE—GRACE B. CROSS



PLATE—THOS. J. CUTTING



DRESSER TRAY

*Lucile Turner*

**O**UTLINE, Deep Blue Green and Pearl Grey. Geometrical part of design, Deep Blue Green padded thin. Flowers, Rose. Leaves, Moss Green, shaded a little with Empire Green. Background a cream tint, Yellow Brown and Albert Yellow. Centre left white.



CAKE PLATE (Page 83)

*Helen Wagner*

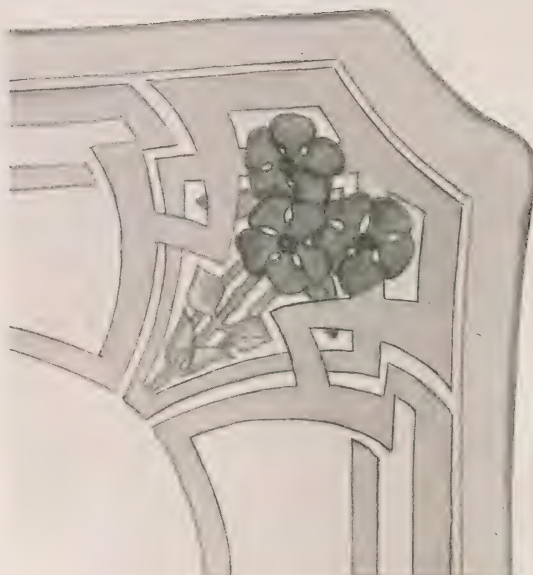
**O**UTLINE, Empire Green. Dark portions of design Empire Green with a little Yellow Brown. Tint over all a soft green made of Apple Green, Empire Green and Pearl Grey. Wipe out the portions that are medium tone and in these spots tint Deep Blue Green.



PLATE

*Martha Wistrand*

**O**IL two outer bands and the lines dropping from it and dust with three parts Pearl Grey and one part Grey for Flesh. Oil leaves, stems and inner band and dust with three parts Pearl Grey and one part Apple Green then oil the flower and dust with two parts Pearl Grey and one part Peach Blossom.



FULL SIZE CORNER OF DRESSER TRAY—LUCILE TURNER

CAKE PLATE (Page 83)

*Violet Viant*

**O**UTLINE with Auburn Brown. Darkest parts, Brown Green. Flower and bud forms, one-third Yellow Brown and two-thirds Yellow Red. The background is in three shades of tan, all being the same mixture of Yellow Brown and Black.



FULL SIZE SECTION OF PLATE—MARTHA WISTRAND



## PLATE (Page 81)

*O. A. Davis*

**O**IL stems, leaves and outer band and dust with one part Apple Green, one-half part Yellow Green and one part Pearl Grey. Oil flowers and buds and dust with two parts Sea Green and one part Banding Blue. If a background is desired paint it in the second fire with a thin wash of Pearl Grey and a very little Sea Green.

## PLATE (Page 82)

*Alice Jeffries*

**O**UTLINE, Grey Green. Second Fire—Dark Green over bands and medium portions of design. Darkest spots Violet No. 1, with a little Dark Green.

Third Fire—Dark Green padded over entire border. Wipe out the Violet and renew it. When perfectly dry rub in Pearl Grey.



PLATE—A. M. HARDMAN

**O**UTLINE, Black. Medium tone, Apple Green, tinted light. Dark part, Deep Blue Green toned with Apple Green and Black. The lightest part of border, a cream tint

of Trenton Ivory and a little Yellow Brown. This tint if delicate enough may be left over the Apple Green but the blue must be cleaned out.



SEDJI BOWL—EDITH KREDELL

THE design is outlined in Dark Green. The lines and larger triangles are Green Gold. The small triangles are Blue Enamel. The flower forms are Cream White with bright Yellow dots in centres. The leaf forms are of Green Enamel a shade darker than the body of the Sedji.



CYLINDER VASE

*Laura L. Stoddard*

THIS design is for lustres and metals. The outline is Black, quite strong. The lustres used are: Light Green, background for band behind dragon fly. Dark Green, lower part of vase and eyes of fly. Opal, wings of dragon fly. Orange, background for daisies. Yellow, daisies. Brown, bodies of dragon and daisy heads.

Metals: Roman Gold, top and bottom bands, stems and leaves. Antique Green Bronze, three remaining bands.

The Green Lustre is run over the gold leaves to give metallic effect. The Yellow Lustre over the narrow bands hold the Orange and tints the daisies.



VASE

*Carrie Nelson*

FIRST Fire—Outline with Dark Green and paint in Gold over darker part of design:

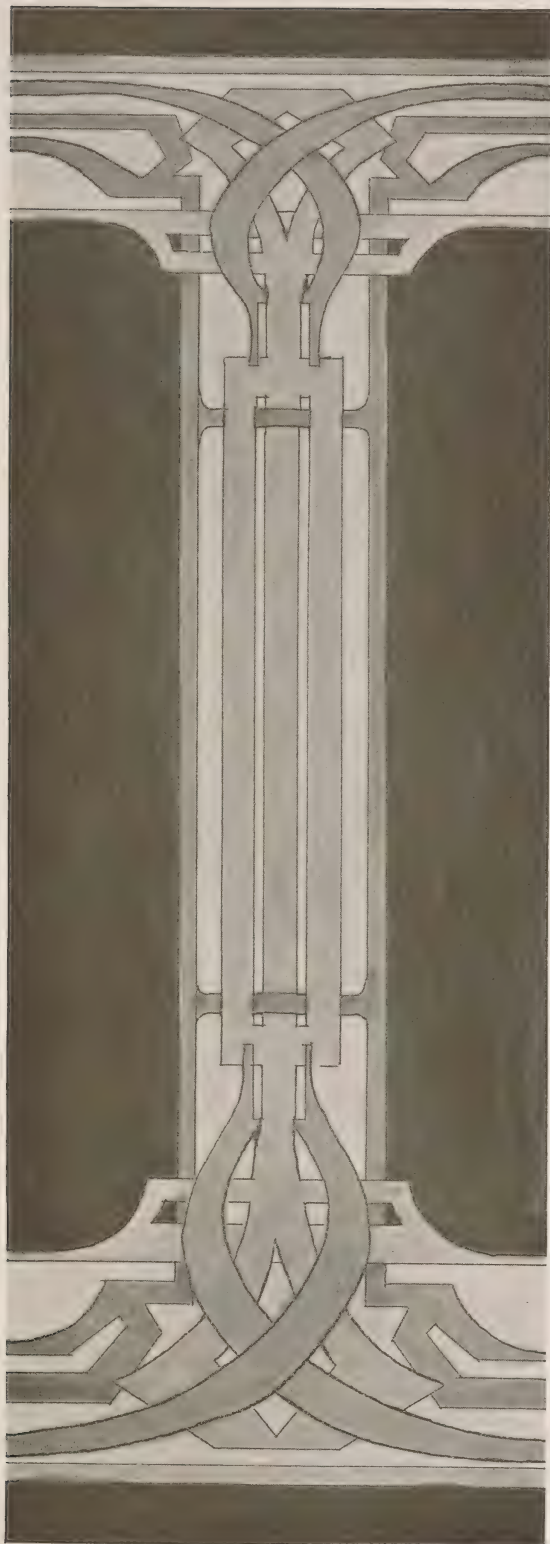
Second Fire—Oil dark panels and bands with Grounding Oil and dust in Mat Bronze Green. Paint the remainder of vase with Light Green Lustre.

Third Fire—Paint in Liquid Silver over light part of design and renew the Gold.



CYLINDER VASE—LAURA L. STODDARD





VASE—CARRIE NELSON



VASE—VIOLET VIANT (Treatment page 88)



DRESSER TRAY—LOIS BOSTON (Treatment page 88)

## VASE (Page 87)

*Violet Viant*

**T**HIS design is for a small cylinder vase of Belleek. The outline is Brown Green.

Second Fire—The darkest portions, flower forms, are Violet of Iron. The next tone, leaf and stem forms and upper border, are Olive Green for Belleek. The lighter tones in the design are gold with a finger edge of gold at the top.

Third Fire—Brown Green padded over all. Wipe out flower forms and retouch if necessary. Clean gold carefully, using alcohol, and renew the gold.

## DRESSER TRAY (Page 87)

*Lois Boston*

**O**UTLINES, Auburn Brown. Flowers, Albert Yellow. Leaves, Grounding Green. Panels, one-half Trenton Ivory, one-fourth Yellow Brown, one-fourth Albert Yellow. Bands, Gold.

The last fire, Trenton Ivory with a little Yellow Brown tinted over all. Gold cleaned and renewed.



## TEA SET—LETHIA BROWNSON

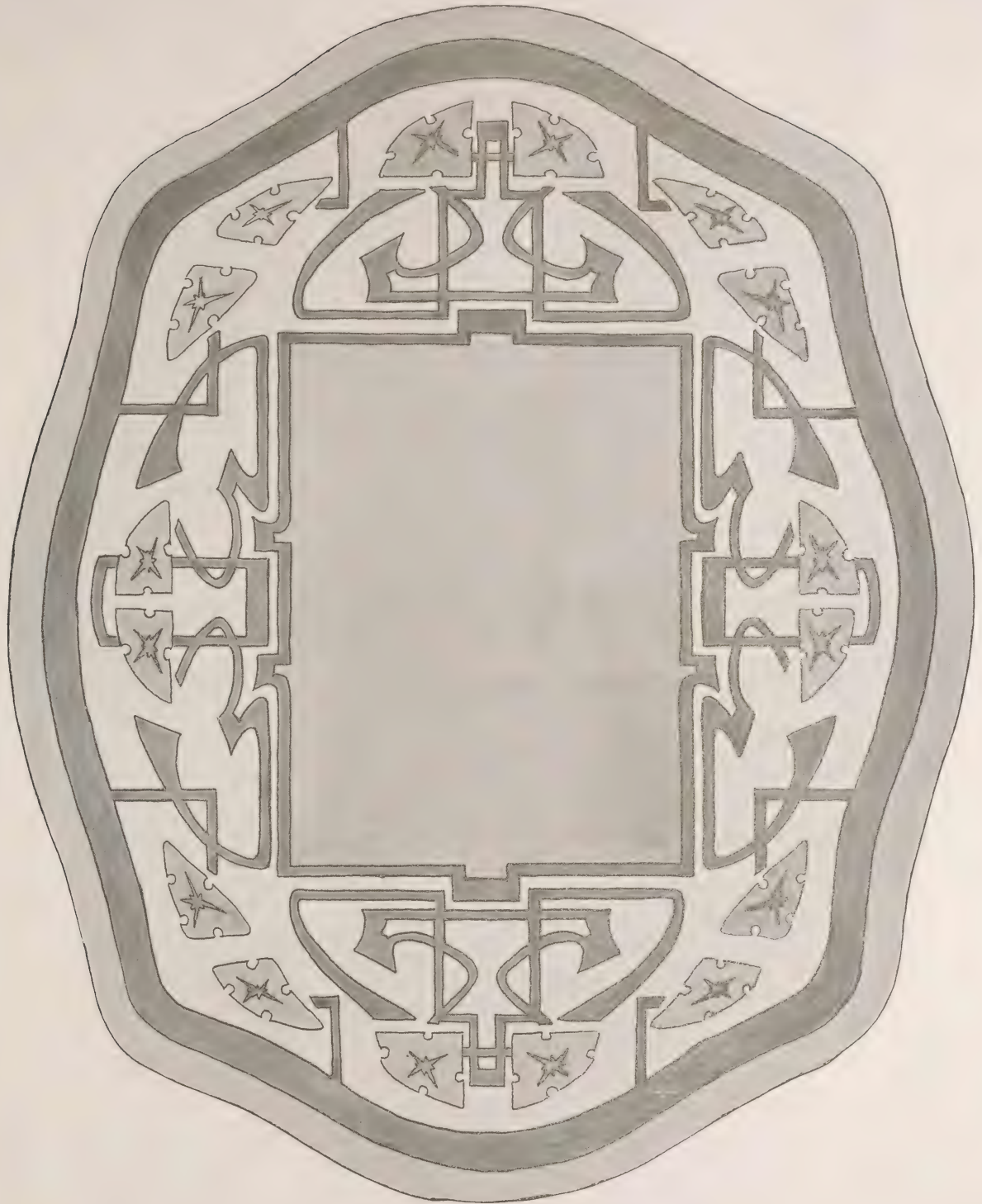
**O**UTLINE with Mason's Royal Blue and fire.

For the second fire oil darkest parts of design with Special Tinting Oil and dust in a mixture of two parts Royal Blue and one part Pearl Grey. The next dark part is also oiled and dusted with Grounding Green. Small details Roman Gold

and Green Gold. Third Fire—Tint over all a mixture of Brown Green and Yellow Brown, the Yellow Brown predominating. Carefully clean the golds.

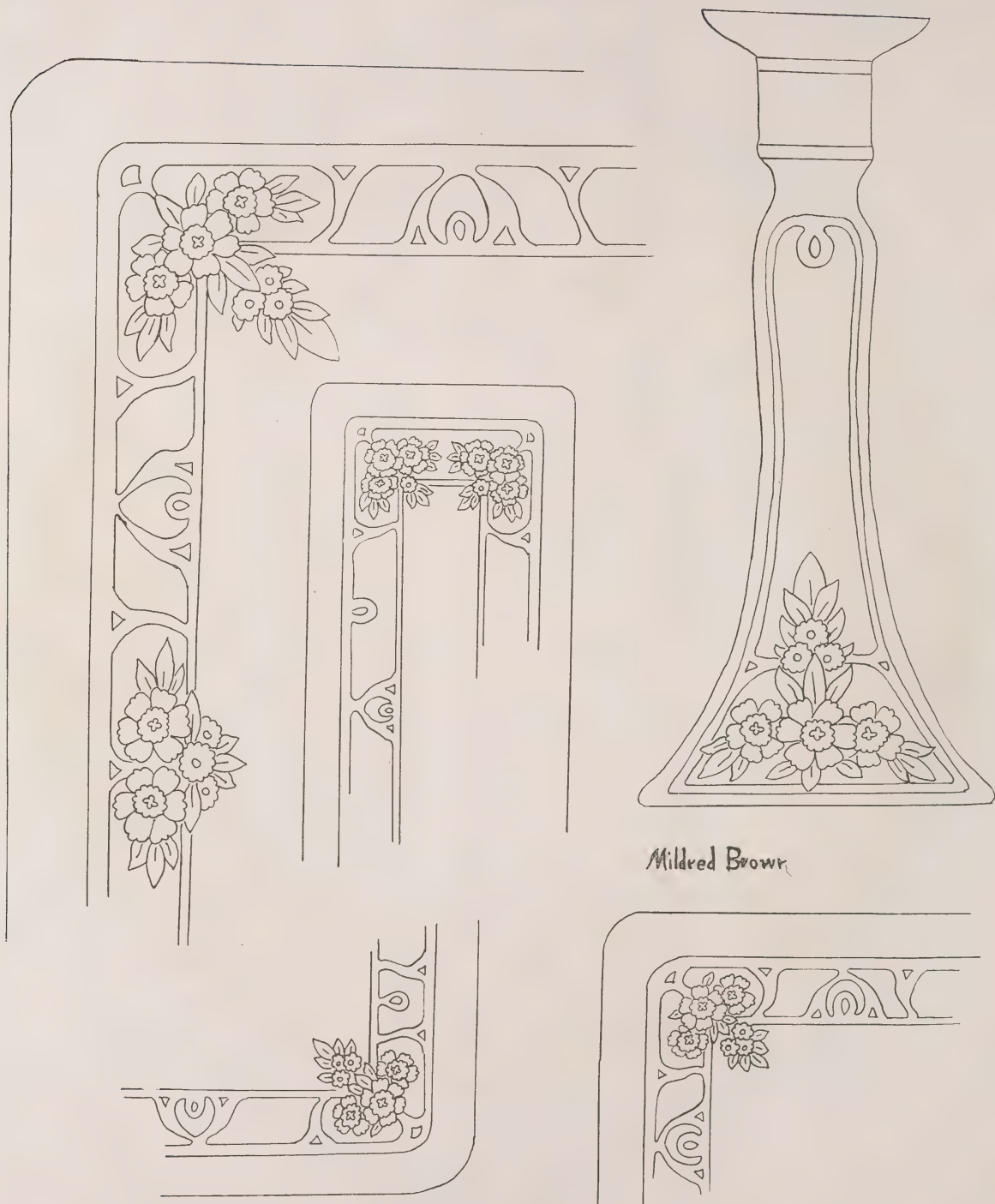
Fourth Fire—Put the same tint again over the border portion and renew the golds.





DRESSER TRAY—HELEN G. MORROW

Outlines, Brown Green. Dark part of design, Burnish Silver. Triangular forms, Light Blue with Silver centres. Edge and centre panel tinted Cream.



Mildred Brown

## DRESSER SET—MILDRED BROWN

THE outlining was done in Black and all of the geometrical ornament is Gold. The floral ornament is in enamels, the large flowers are in shades of pink, quite delicate, the small flowers are blue and leaves a soft grey green. It is necessary

to mix and test to get exactly the right shades for these enamel flowers. The small panels in the border are tinted with Deep Blue Green very thin and the centres and edges a pale cream color.





RIM PLATE—MILDRED BROWN

**O**UTLINE design in India Ink. Do this as lightly as possible and use fine emery cloth or sand paper to make it smooth before applying color. Tint with mixture of Shading

Green and Yellow Green. Clean out carefully that the edges of design are sharp. For the second fire tint entire rim of plate with the same mixture and pad very thin.

## ANSWERS TO CORRESPONDENTS

Will Mrs. A. S. Potter kindly repeat her question for this column? The letter which was forwarded to the editor was unfortunately lost.

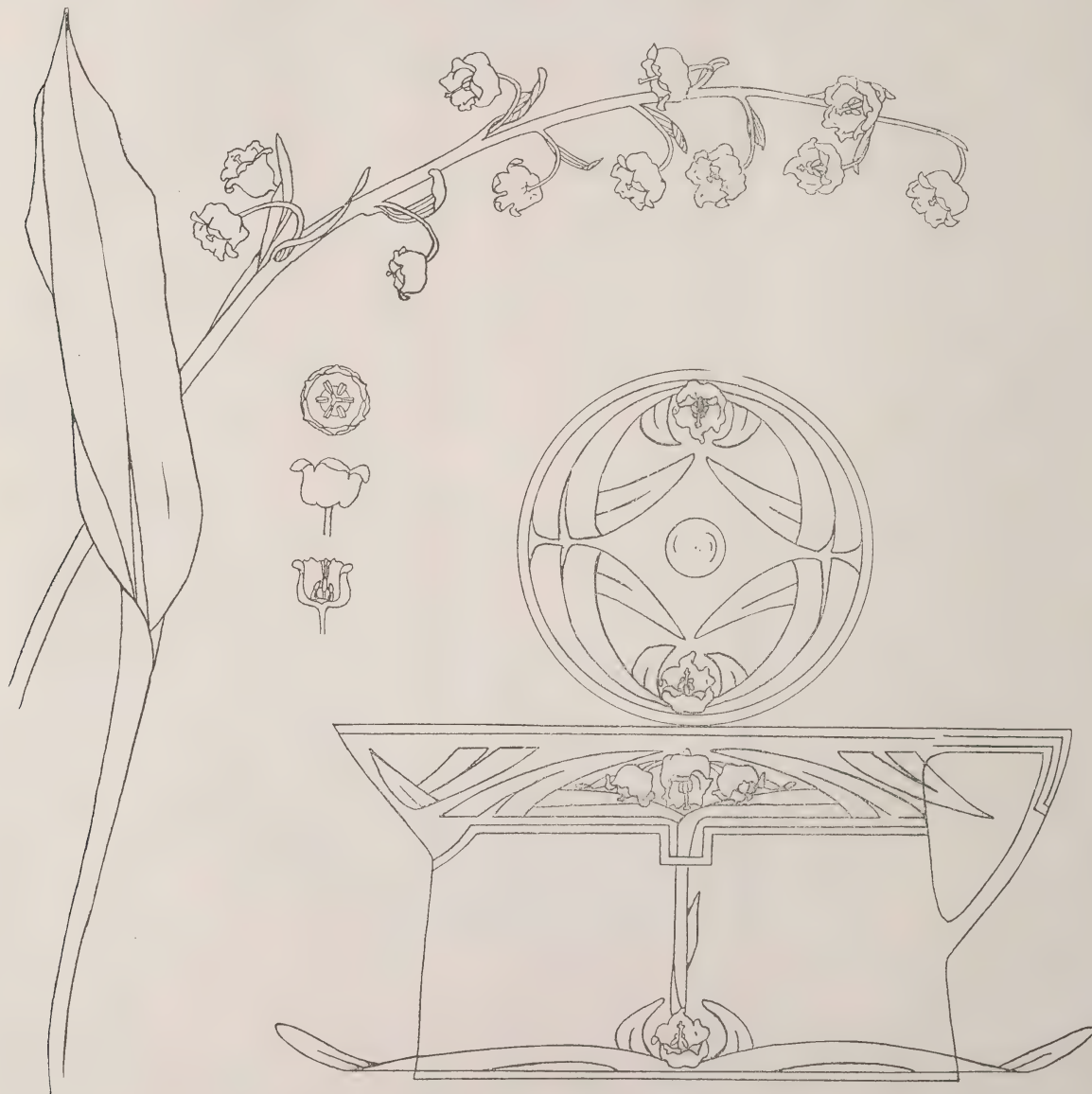
Miss K.—Unfluxed gold will burnish off white china unless it is over a color. Enamels can be used over a painted surface. Paint and gold can be put on over lustre. If the unfluxed gold was on Belleek ware and comes out of the kiln looking rough it is probably over-fired, it will sink into the glaze. If gold is applied too heavy it will also look rough, but remains above the glaze. There is no unfluxed white or green gold. The gold was not applied properly when it does not burnish. There are many reasons for this; usually it is be-

cause it was not kept perfectly clean, or you may have used a brush that had been used for colors.

G. G.—The books you mention are very good. "Dow's Composition and Design" is also a good one. Yes, the work should be kept flat when outlined and when some shading is used it is also treated in a flat way.

L. S.—Enamels should have a glazed finish when fired, when they have a dull finish they are underfired.

I. M. M.—The special oil called for in the treatment you mention is Fry's Special Tinting Oil.



SEDI SUGAR AND CREAMER—MARIE CLAYBAUGH

Outline, Dark Green. Leaves, Empire Green. Bands, Green Gold. Flowers, Cream Enamel, shaded darker in centre. Stamens, Yellow Enamel. The design is evolved directly from analysis drawing of flower.



201455

KEEP THE FIRE ALIVE.

# KERAMIC STUDIO

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V. SIMKINS

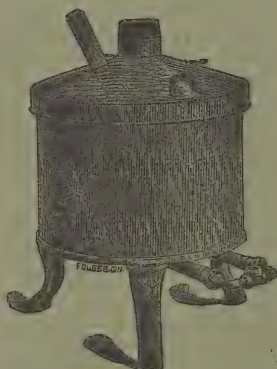
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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A. W. Donaldson	
Jessie M. Bard	
A. W. Donaldson	
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# KERAMIC STUDIO

Vol. XIV. No. 5.

SYRACUSE, NEW YORK

September, 1912



It is a pleasure always to show *Keramic Studio* readers the work of the Newark Society of Ceramic Arts. This month we show also two photos of the exhibit of the Orange Society of Arts and Crafts. It is a novel idea and a pleasing one, to carry out the same motif not only on each piece of a set of china but also on tray, linen, etc., as well. It will make a most attractive ensemble for a lunch or tea table.

Next month we will illustrate the work of the Four Winds Summer School and an interesting exhibit our readers will find it. A few pieces finished at the last moment escaped the photographer but only a few.

We find it more difficult every month to get really good flower studies both in color and black and white, especially of subjects not too hackneyed. We shall add to our competition to be closed the fifteenth of October the following prizes, in order to procure for our naturalistic friends some new and, we trust, better studies.

For the best study in color of any flower, naturalistically treated, first prize \$10.00; second prize, \$5.00.

For the best study in color, of any flower, semi-naturalistically treated, first prize, \$10.00; second prize, \$5.00.

For the best study in black and white, of any flower, naturalistically treated, \$5.00.

For the best study in black and white, of any flower, semi-naturalistically treated, \$5.00.

We would suggest that at this time of year new studies can be made of Phlox, Aconitum (Monkshood), Bell Flower, various Lilies, Delphinium (Larkspur), Stock, Salpiglossis (Velvet Flower or Painted Lady), various Dahlias, (show, shingle, decorative, collarette and cactus varieties,) Chrysanthemums, (old-fashioned, button, and show,) flowering shrubs, such as Clethra and Buddleya, Wistaria, Honeysuckle and a dozen other things special perhaps to your locality.

The general feeling in regard to the suggestions made in last issue as to changes in *Keramic Studio*, seems to be that we do very well as we are. Some few would like crafts added, most prefer to keep *Keramic Studio* for ceramics exclusively. All the letters we have received speak approvingly of the photographs of flowers, several wish that they could be accompanied by conventionalizations of the flower forms, and designs from them by way of illustration of how the photos can be used. To this end we will give a list of the photos on hand and ask our designers to send us on approval, a sheet of conventionalizations of each or any of the flowers and one or more designs based upon the conventionalizations. We have photos of German Iris, Cornflower or Bachelor's Button, Oriental Poppy, Columbine, Peony, Holly-hock, and all the flowers mentioned earlier on this page.

Others ask for a page of designs for score and dinner cards, book backs for Graduation, Guest, Brides and Baby Books, also designs for little objects in china to be used for card

prizes, Christmas presents, etc. We would be glad to have such designs submitted to us at an early date.

We will ask our readers also to send us photos of attractive studios, novel and useful contrivances in studios, for use of teacher and pupil, work tables, etc., and of anything in this line that they think will be of interest to our readers. We will gladly pay for these photos if they can be used, also for any little articles along the lines suggested in the August issue. While we will not be able to open a serious crafts department as we had hoped, on account of the general feeling that it will interfere with the ceramics, we would be pleased with contributions describing the methods of making any little article in metal, wood, embroidery, etc., suitable for Christmas. These should reach us before the last of October.

We receive many letters, both of praise and otherwise, but the following letter is published, not so much for its commendation, as for the spirit it shows. If more of our readers would use the *Keramic Studio* published designs as inspiration rather than copy the forward movement in ceramic work would be even more marked than it is. Such letters are welcome visitors to the editorial table.

"I enjoy the magazine immensely. Sometimes I would like to copy the designs published, as they are so beautiful, but I think I learn more by (nearly always) making my own designs, even though I cannot make nearly as good ones as the professional decorators who are your contributors. But I try to improve my taste by studying your illustrations, and I am just selfish enough to insist that I get something out of my work for myself when I am making pieces of china to give away or use in the house. It is such 'fun' to make a design, one enjoys the mental exercise even when the result is a failure.

Your editorials are such a help, so original and artistic in tone and so frequently applicable to other things as well as to china decoration. I think we, who read and enjoy the many fine publications of our day, too often forget to say a word of appreciation and gratitude to the publishers, writers and artists who contribute so much to our pleasure and our education. This is why I venture to say a word just now when the thought occurs to me.

I do hope you will have the articles on 'methods of teaching, conducting classes, etc.' mentioned in the current number of *Keramic Studio*. I am sure they will be interesting to every reader, whether teacher, pupil or merely private 'experimenter' like myself. With best wishes for the continued success of your magazine, I am,

Very truly yours, L. B. M.

Many readers desire the February, 1911, *Keramic Studio*. Here is an opportunity:

"I have an extra *Keramic Studio*, February, 1911. Price postpaid \$1.50.

D. Fenton Frazier,  
Studio, 905 N. 9th St., Lafayette, Ind."

Is it not "better business" to renew your subscription at once?

## STUDIO AND SHOP NOTES.

Leah H. Rodman will, on September 1st, open a New York studio at 47 West 36th St. in the building to be occupied by the Art China Import Co. and she will also retain her Brooklyn studio at the present address, 7 Parkside Court, Flatbush.

Miss Sally Holt, New Orleans, has moved to a more commodious studio at 1434 Pleasant St.

The third annual exhibition of Decorated White China will be held at Burley & Co., 7 N. Wabash Ave., Chicago, Ill., beginning September 9th.



MRS. IRENE GRANBERRY

## ARTS AND CRAFTS OF ORANGE, N. J.

CRAFT work of all sorts for porch service formed the especial feature of the recent exhibition given by the Arts and Crafts Society of Orange, N. J. This Club has its quarters in a quaint old house, where a tea-room and permanent exhibition and salesroom are maintained. There are also rooms free to the members for classes and for meetings.

There are classes in the various crafts, most of which are free to the members. Ceramic workers will be interested in the way in which the designs were developed on the china. Perhaps a point overlooked by most workers on china is the relation of the decorated piece of china to its surroundings. In this exhibition, especial attention was given this side of the problem. The Club has had a class in design, this past winter, taught by Jetta Ehlers. From the work of this class designs were chosen and the members formed into groups to carry out the scheme. A group of needle-workers, executing the design on the linens, another group doing stencils, still another group doing china, and others the metal things and baskets. The result was a charming and most harmonious exhibit. The members whose designs were chosen for this special work are Mrs. Irene Granberry and Mrs. John Lincoln Adams. Miss Mary Brigham designed the poster announcing the exhibition. The stand upon which the things are photographed was made by Miss Mahon. It was intended to use inset panels using the same motif as used in the other pieces but lack of time prevented. Perhaps this suggestion will be of use to other clubs in getting up exhibitions.



MRS. JOHN LINCOLN ADAMS

## MRS. GRANBERRY'S DESIGN

Body of basket, grey green. Bands and handles, grey blue. Grapes, light grey green. Apple, same color as grapes only darker. Oranges, low toned orange. Leaves, grey green.

## MRS. ADAMS' DESIGN

Body of basket, light brown. Handle and lines on basket, same, but much darker, Oranges, yellow brown. Grapes, Violet No. 2. Leaves, two tones of grey green.

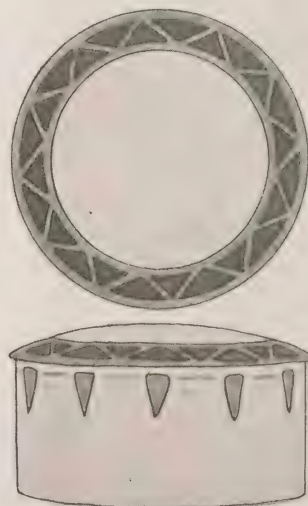
## MT. HOOD LILY—(Page 97)

*Jeanne M. Stewart*

UPON opening these flowers are pure white with markings or spots of maroon. They gradually turn pink while the old blossoms beginning to fade are almost a purple.

The following palette is used: Rose, Ruby Purple, Banding Blue, Lemon Yellow, Yellow Brown, Wood Brown, Maroon, Yellow Green, Turquoise Green, Brown Green, Shading Green and Grey.

The shadows in white flowers are Grey and a little Lemon Yellow, with Lemon Yellow in depth or center of blossoms. The stamens are Yellow Brown shaded with Wood Brown which are a much deeper brown in the old flowers. To obtain the more purple pink of the faded flower use a little Banding Blue with the Rose and Ruby Purple in the shadows. The buds are white with shadings of Lemon Yellow and Grey. The leaves are more of the blue green tones.



ROUND BOX

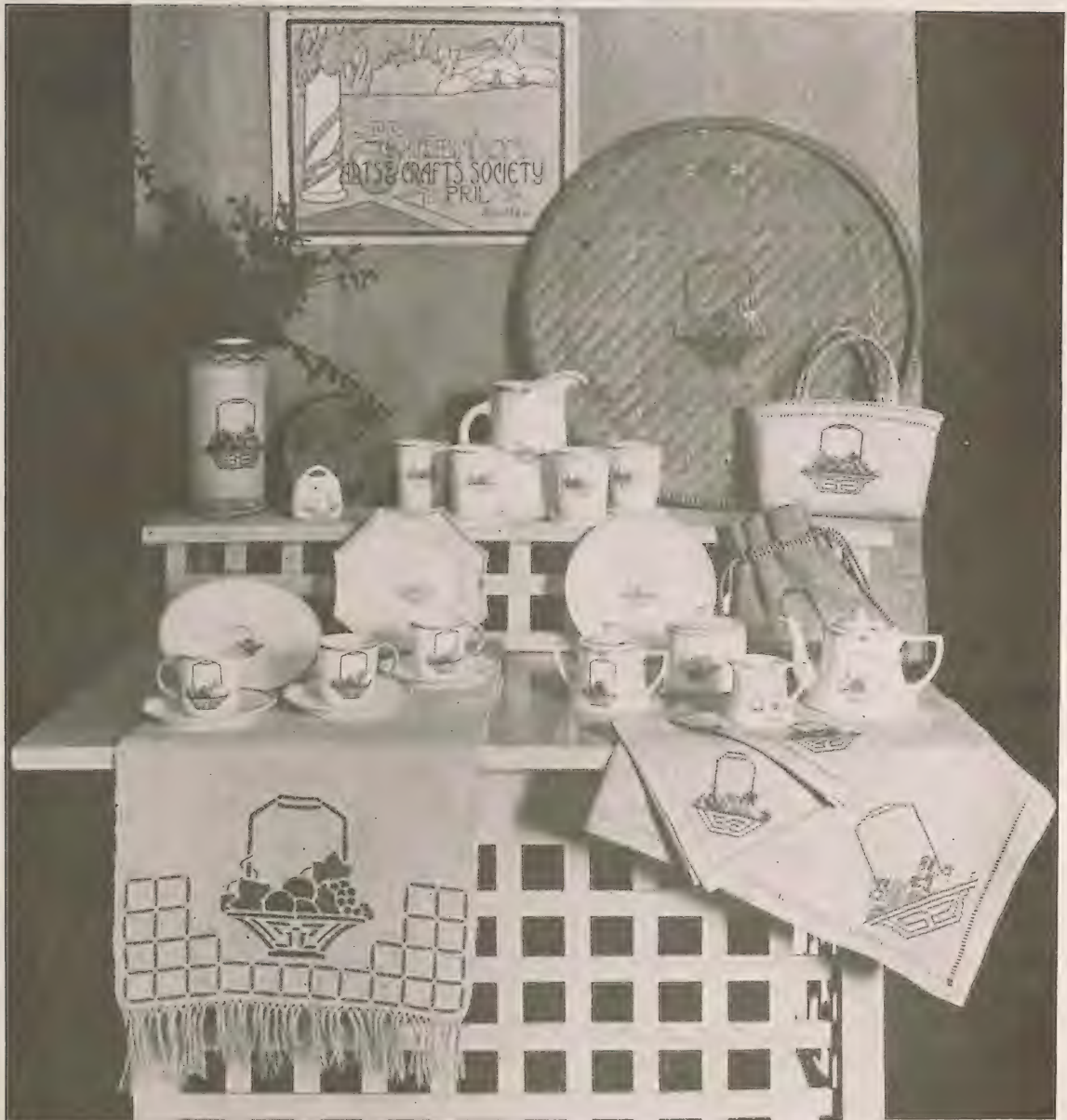
*Hallie Day*

TO be done in Coalport Green for triangle forms, and light part and triangle on side of box in Silver and the entire outline very fine in Black.

## SHOP NOTE

The Art China Import Co., importers of white china for decorating and specialties of Bohemian Glassware, are moving this month to their new quarters at 47 W. 36th St., where they will occupy a four story building which they have leased for a number of years.





SPRING EXHIBITION ARTS AND CRAFTS SOCIETY OF ORANGE, N. J.



SPRING EXHIBITION ARTS AND CRAFTS SOCIETY OF ORANGE, N. J.

## CREAMER AND SUGAR

*Winifred S. Gettamy*

**T**INT Yellow Ochre and Yellow Lemon. Center motif and handle, Yellow Ochre and Pompadour Red. Leaves Yellow Green, Shade Green and Yellow Ochre. Outline, heavily in Black.

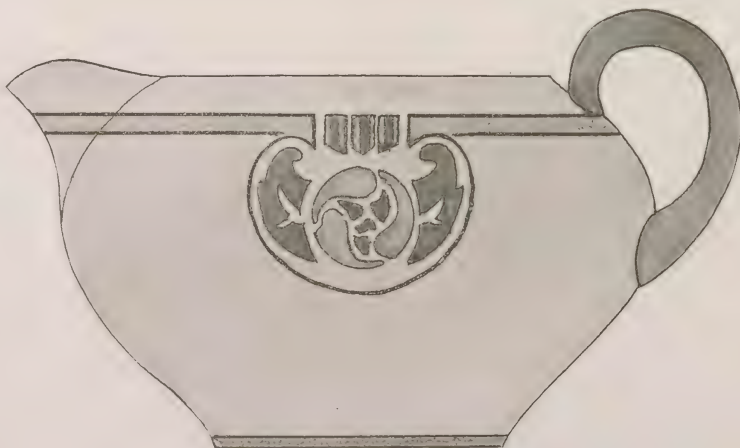


## GHOST FLOWER—(Page 108)

*Treatment by Jessie M. Bard*

**S**KETCH design in carefully, then paint background in with Banding Blue, Violet and Apple Green. The flowers are tenderly washed with a thin wash of Lemon Yellow. The stems are Lemon Yellow and Apple Green.

Second Firing—Touch in shading of flowers with Apple Green and Violet. The stems are washed with a little Violet in the shadows.



CREAMER AND SUGAR—WINIFRED S. GETTAMY





MT. HOOD LILY—JEANNE M. STEWART

(Treatment page 94)



ALDER—PHOTO BY WALTER S. STILLMAN

## WHITE POPPIES—(Supplement)

*Kathryn E. Cherry*

**F**IRST Firing—Paint in the dark touches around flowers with Copenhagen Blue and Violet; the leaves are Apple Green and Yellow; the dark leaves are Brown Green and Moss Green; buds are Moss Green and Brown Green; stems Yellow Green and Shading Green. Poppies: the shadows are Yellow and Violet and a little Grey for Flesh; the centers are Yellow and Yellow Brown; deepest touches are Brown Green. Background is Copenhagen Blue, Violet and Yellow Brown. Second Firing—Use same colors used in first firing for leaves, strengthen all the darks with Shading Green and a little Black; use a little Yellow in the poppies.

\* \*

## BUTTERFLY DESIGN FOR PLATE—(Page 99)

*Treatment by Jessie M. Bard*

**O**UTLINE of design and black spaces are gold. Outline butterfly also. Second Fire—Paint a thin wash of Yellow Lustre on wings of butterfly and all the remaining grey with Yellow Brown Lustre. An ivory tone may be painted over the background.



FULL SIZE CENTER OF BOWL—OLGA GORENSEN



SEPTEMBER 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

WHITE POPPY—KATHRYN E. CHERRY



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SYRACUSE, N. Y.



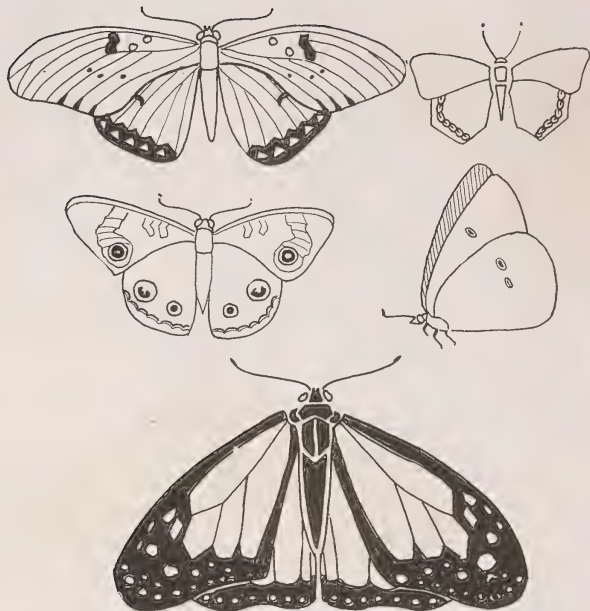




BUTTERFLY DESIGN FOR PLATE—GEORGIA B. SPAINHOWER



BOWL—OLGA GORENSEN



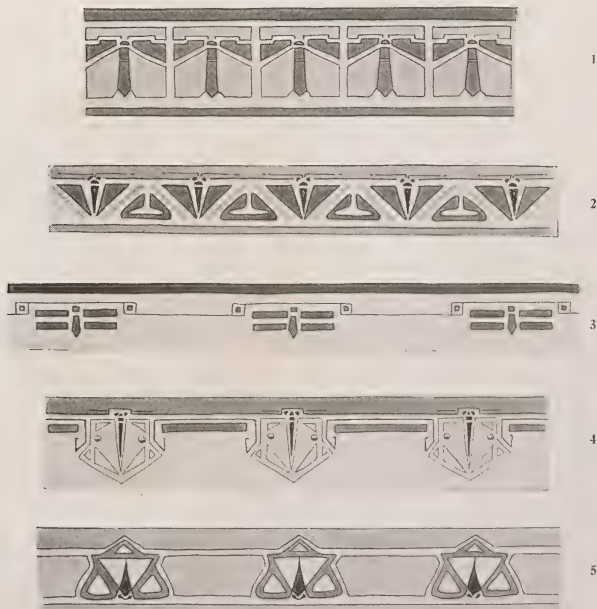
BUTTERFLIES AND MOTHS—GEORGIA B. SPAINHOWER

## BUTTERFLY STUDIES—(Page 101)

*Edna Mann Shover*

THE butterflies on china are most effective done in lustres.

Outline with firm Black outlines, then fire. Use Black, Yellow Brown, Steel Blue for the larger spaces, for the white spaces, which are to be the brightest colors, use Orange or Yellow lustre.



BUTTERFLY BORDER DESIGNS—GEORGIA B. SPAINHOWER

## BUTTERFLY DESIGN FOR VASE

*Treatment by Jessie M. Bard*

OUTLINES and all black spaces are painted with Black and fired. Second Fire—Tint all white spaces in the design and lower part of vase with a thin wash of Yellow Green to which a touch of Black has been added. Paint all the darker grey spaces with Dark Green and the lighter grey with Lemon Yellow and a touch of Grey for Flesh.



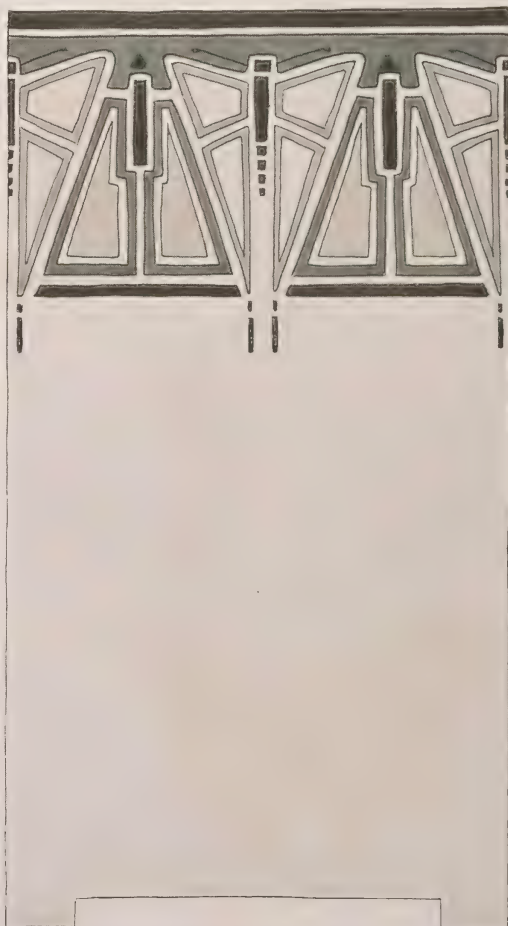
## BUTTERFLY BORDER DESIGNS

*Treatment by Jessie M. Bard*

FIRST, second and fifth borders may be outlined with Grey for Flesh and a little Blood Red. Light grey tones are Albert Yellow and a little Grey for Flesh and the darker tones are Blood Red and a little Grey for Flesh. Background is a thin wash of Pearl Grey and a little Yellow.

Third Border—All of this design may be carried out in Green Gold except the body of the bug and the small square forms, which are painted in with Yellow Green and Apple Green.

Fourth Border—Outline and body of bug in Gold. The light grey form is a thin wash of Yellow Brown Lustre. Dark bands Gold.



BUTTERFLY DESIGN FOR VASE—GEORGIA B. SPAINHOWER





*Edna Mann Shover*

## RADISH BLOSSOM AND SEED—(Page 104)

*Treatment by Jessie M. Bard*

**T**HE seeds and stems are Moss Green, Brown Green; the flowers are Lemon Yellow and Apple Green; the stamens are Yellow Brown.

Second Fire—Outline design in Grey for Flesh.

Third Firing—Wash background with Apple Green and Violet No. 2. Go over the flowers and seed pods again with colors used in first firing.

## SUMAC—(Page 109)

*Treatment by Jessie M. Bard*

**F**LOWERS are painted in with Blood Red, Yellow Red, Ruby Purple; the stems are Blood Red and Violet; the leaves are Moss Green, Shading and Violet; the light side of leaves are Apple Green and Violet.

Second Firing—Paint background with Violet, Blood Red and Brown Green. Then go over the flowers again using Yellow Red and Blood Red on the light side and Blood Red and Roman Purple on shadow side. The leaves are strengthened with same colors used in first firing.

## SASSAFRAS—(Page 110)

*Treatment by Jessie M. Bard*

**F**IRST Firing—Outline design in Black, then fire.

Second Firing—Paint leaves with Moss Green and Brown Green, the flowers are Yellow Red and Yellow Brown.

Third Firing—Paint background in with Albert Yellow and Grey for Flesh; shade leaves with Yellow Green and Brown Green; stems with Moss Green and Brown Green; the flowers are shaded with Pompadour and Yellow Red.



FORGET-ME-NOTS—V. SIMKINS

*Treatment by Jessie M. Bard*

**F**LOWERS are Deep Blue Green, with touches of Banding Blue; the stems are Apple Green, and a little Shading Green; the stems are Moss Green, Shading Green and a little Violet, the buds are Rose and Deep Blue Green. Second Firing

—Touch up flowers with Deep Blue Green, Violet No. 2; the centers are Lemon Yellow and Yellow Brown. Use same color for leaves used in first firing. Third Firing—The background is Grey for Flesh, Apple Green and Violet.





PYRETHRUM—PHOTO BY WALTER S. STILLMAN Treatment by Jessie M. Bard

**P**AIN'T flowers in very delicately with Blood Red, the centers with Albert Yellow, Auburn Brown and a little Yellow Brown. The flowers have a thin wash of Yellow around the centers, this is washed over the Blood Red. The stems are

Violet and Brown Green, the foliage is Brown Green and Moss Green. Second Firing—Paint background with Albert Yellow, Blood Red and Violet; the flowers are washed with Rose and deeper shading in flowers with Blood Red added to the Rose.

## NEWARK SOCIETY OF KERAMIC ARTS

ONE goes to an exhibition of the Newark Society of Ceramic Arts with the feeling that it will be something very much worth while. This Club has long since established a reputation for strong and original work, and each season finds the workers adding to the strength and character of their exhibits. From the first, it has been the aim of the Club to develop the individuality shown in the early work of its members, and the results prove that the Educational Committees have chosen and managed the study courses with much wisdom.

During the past season, special attention has been paid to the designing of Children's sets and the work exhibited would suggest that the problem had been a happy one. The photograph shows better than can any description the amount of charm and variety expressed by the members. All the sets were very pleasing, from Miss Harrison's very simple set with its "bunny" head, designed and applied in medallion form, and done in soft blue tones, to the more elaborate and strongly colored sets by Miss McDougall and Mrs. English. A motto added greatly to the interest of Mrs. English's set, and the child with animals, flatly treated in color and design, made Miss McDougall's set unique. Mrs. Rodeman showed a well balanced design in her "bunny and vegetable" motif and a nice feeling for color in the handling. Mrs. Waterfield's ducks, very pompous and amusing, made a splendid design against the unusually dark but good background color.

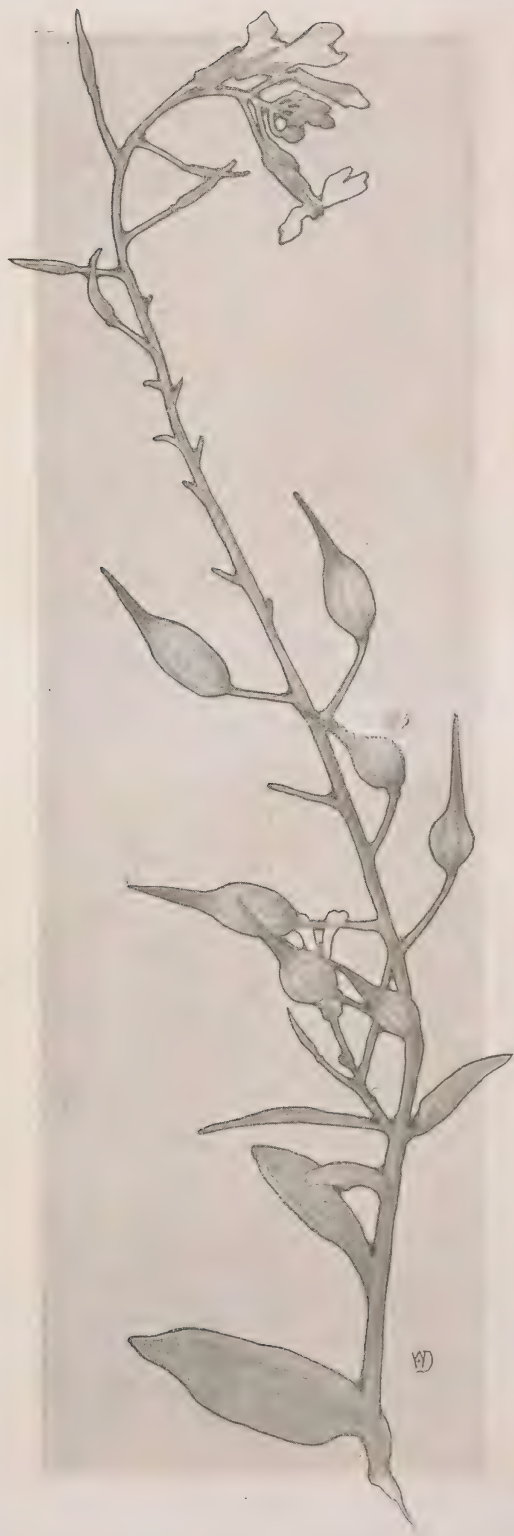
In Miss Suhr's set the light and dark was nicely felt and the two chicks were nicely designed and linked by the straw of contention. Miss Condit accomplished a set of pleasing tone, and good design. The birds and blossoms were charmingly treated on Miss Ehlers' set, and made a distinctive note in the group. Miss Ehlers' strong work has always been an inspiration to the Club and many workers in ceramics throughout the country. Her simple and refined handling of table service is well known, and the fruit set with its quaint basket-of-fruit motif shown this year is of particular interest.

A little breakfast set that gave a great deal of pleasure was done by Mrs. Woodruff. It surpassed anything done before by this member, and for an example of a discreet use of red it was worth noting. We confess to a sense of joy at each view, and while other and more ambitious pieces claimed our approval and admiration, yet we would often turn back to this little set with its refreshing charm.

Another set very personal in design, by Miss Casperson, was a well thought out monogram, set into a "sprig" border. It was a successful variation of border and monogram designing. Mrs. King's breakfast set was well handled and showed nice feeling for color and design. The set designed by Miss McDougall, and executed by her in white and gold, was a good example of consistent design and color. The chocolate set by Mrs. Vail was unusual and pleasing with its rather severe treatment. Mrs. Van Voris was successful in applying a very interesting design to a difficult shape, making of the whole a very pleasing piece.

Mrs. Waterfield's exhibit showed a great deal of character, a pitcher and bowl being of especial interest in design and color. Miss Harrison's work was a delight as usual. One found strength and refinement in design and color and that loving execution which has always marked her work for distinction. Besides her children's sets, her candlestick and fern jar gave particular pleasure.

Another strong worker is Miss Foster, whose work this year in white and gold was fine in design and satisfying in color. The same motif, applied to plate, bowl and candlestick, with the necessary changes in the adaptation of the design to the various forms, was alone an interesting and profitable study.



RADISH BLOSSOM AND SEED—A. W. DONALDSON  
(Treatment page 102)





Miss Suhr

Mrs. Rodermann

Miss Witter

Miss Condit

Miss Leach  
Miss Cameron

Mrs. Black  
Mrs. Nye



Miss Ehlers

Miss Forster



Mrs. Waterfield

Mrs. VanVorls

Miss Harrison



Mrs. Simonds

Miss Lingley





Mrs. Rodemann  
Mrs. Waterfield

Miss Harrison  
Miss Suhr

Miss Ehlers  
Miss McDougall  
Mrs. English

Miss Condit  
Miss Harrison



Mrs. King  
Miss Paine  
Mrs. English

Mrs. Vail  
Mrs. Woodruff

Miss McDougall

Miss Douglass  
Mrs. Casperson



GHOST FLOWER OR INDIAN PIPE—PHOTO BY WALTER S. STILLMAN (Treatment page 96)

The work shown by Miss Lingly places her among the very best of the Club's designers. Her design for a child's set was strong and delightfully thought out and adapted. The chocolate set with conventionalized yellow rose was extremely successful in design, and wonderfully lovely in color.

Mrs. Simond's punch bowl was one of the important pieces in the exhibition. It was very unusual in color, and the touch of red, orange, and black in the border gave a brilliance to a very successfully designed and executed piece. The fern dish, by the same member, showed a good design of conventionalized animals, and a pleasing color harmony.

Miss Leach had a thoughtful exhibit, one of her most pleasing pieces being a plate in yellow, black and gold. Miss Suhr's luncheon set was a nice bit of table service. A very satisfying little fern jar was designed and executed by Miss Cameron. It was particularly good, both design and color being in harmony with the purpose of the jar. Mrs. Nye's fern bowl was another harmonious piece of work. It was nice in color, thoughtfully designed and well executed.

Although the children's sets were the strong notes in both Miss Condit's and Mrs. Roderman's exhibits, yet Mrs. Roderman's bowl was a very creditable piece of work and a

plate by Miss Condit was excellent in design and color. In Mrs. Black's exhibit was a little bowl with a basket-of-fruit motif. It was charmingly suggested and well treated throughout. Miss Witter's exhibit showed study and care. One of her best pieces was a candlestick in gold and white. Miss Paine's bowl in lustres was harmonious in color.

Miss Douglas was very successful in the design and color of her large pitcher. The problem was a difficult one and very well and pleasingly solved. The color was particularly soft and quiet. Mrs. English's design expressed a quaint and individual point of view. Besides her table service for children was a deep plate of yellow earthen ware, decorated very flatly with flower and leaf motif.

A few of the members allowed themselves not to be represented. This is to be regretted, for one of the best lessons derived from an exhibition is one which reaches the exhibiting members through seeing their work in association with that of many other minds of different points of view. The standards of the Newark Club have always been so high that to find oneself represented at the annual exhibition is a distinction which all members should be jealous of receiving.





SUMAC—KATHRYN E. CHERRY

(Treatment page 102)



SASSAFRAS—A. W. DONALDSON  
(Treatment page 102)

#### LESSON FOR BEGINNERS IN GOLD AND LUSTRE FOR A VASE

*Jessie M. Bard*

**T**AKE the width of one section of the design and find how many times it will go around your vase. The vase in the illustration has four sections. Draw a line around the vase at the top and bottom of where the main part of the design will come; it will aid you in keeping the design straight.

This can be done with a gauge or banding wheel but where neither are to be had the narrow strip of paper may be used by measuring from the bottom of the vase up, measuring all around the vase about an inch and a half intervals and then drawing as straight a line as possible, free hand, between these marks. Then divide the vase in as many parts as the design will fit on your vase. All division lines should be fine India Ink lines.

Make a careful tracing of the design and transfer it to the vase according to previous instructions. Outline with a fine grey India Ink line being very careful to keep the character of the flowers. Watch the width of the background spaces more than the spaces of the design. Too much care and thought cannot be given to this matter; it cannot be hurried. Put in all the design with Roman Gold, both the outline and the wide bands, with the exception of the stamen in the flowers and the

dark spot in the buds. It is then ready to fire. Give gold a hot fire the first time.

**Second Fire**—Go over the entire vase with Light Green Lustre. If the lustre is fresh use it just as it is, otherwise add a few drops of Lavender Oil to thin it. Be sure that the room is free from lint and also that everything you use is perfectly clean. Pour a little of the lustre in a china slant or a small, concave dish and with a No. 6 square shader that has been used for nothing else but lustre apply the lustre to the vase. Fill the brush well with the lustre and apply it as evenly as possible without working back into your last stroke. Work very quickly for the lustre dries rapidly and if the edges become dry it will show your brush strokes. Have a nice pad ready before beginning the work; the cotton should be free from knots and the silk free from wrinkles. As soon as the vase is covered with the lustre it should be padded until it looks perfectly smooth. All imperfections will be greatly increased

after the fire so do not hope that it will look all right after the fire. If it is not a perfect piece of work wipe it off with alcohol and be sure to wipe off all the alcohol. Never use turpentine with lustre.

When the tinting is satisfactory wipe the color from the flowers and buds. The color can be wiped out by wrapping a small bit of cotton very tightly around the end of a brush handle; it can be moistened with alcohol or water but care must be taken not to have too much in it so that it spreads beyond your line. Especial care must be taken with the alcohol as it spreads very easily.

When it is perfectly clean paint a thin wash of Yellow Lustre over the parts wiped out using about a No. 4 square shader. Never put a lustre brush away without cleaning it. Clean it well with turpentine and be sure that all of the lustre is out of it and then clean out the turpentine with alcohol. Rub the brush back and forth against your hand until it is perfectly dry and fluffy.

**Third Fire**—Go over all the wide vertical lines with Green Gold and all lines going round the vase and the outlines of flowers with the Roman Gold. Paint in the stamen and the dark spot in the bud with Yellow Red paint.



#### ANSWERS TO CORRESPONDENTS

L. C.—Try using a little china eraser on the spot. The pompadour and carnation are probably not fired hot enough. There should be no trouble in glazing them.

L. L. Mc.—Silver should be polished the same as gold. Mix a very little oil of tar with the powder silver, hardly enough to hold the powder together and then thin it with oil of lavender. Silver should be applied in two very thin washes, if it is applied too heavy it has the effect you speak of. Try light green lustre over the silver. One of the most satisfactory ways to buy it is in a paste and is called White Gold.

Miss McL.—M. & H. Outlining Black is made by Mueller & Hennig, Dresden, Germany and may be procured from any of the leading art dealers.

A. C. S.—Powdered zinc is used for cleaning the carbon out of a kiln.

A. F. P.—We would advise you to leave the set as it is for the lustre would be just an experiment.





VASE—JESSIE M. BARD



SCARLET SAGE—A. W. DONALDSON



## SCARLET SAGE

*Treatment by Jessie M. Bard*

**T**HE leaves are painted in with Brown Green, Moss Green; the stems are Blood Red and Yellow Brown; the flowers are Albert Yellow and Yellow Red.

Second Firing—The background is painted in with Yellow Brown and Blood Red with a little Grey for Flesh. Go over the flowers again with coloring used in first firing.

Third Firing—Outline design with Blood Red.

## CLEMATIS—(Page 114)

*Treatment by Jessie M. Bard*

**F**LOWERS are painted in with Violet No. 2 and Banding Blue the coloring toward center is Banding Blue with a little Roman Purple; the leaves are Shading Green, Moss Green, and Apple Green; the stems are Violet No. 2 and Blood Red; the stamens are Apple Green. Second Firing—Wash in background with Violet, Blood Red and Apple Green, use same colors in flowers and leaves used in the first firing.



SCARLET SAGE—HARRIETTE B. BURT



CLEMATIS—HARRIETTE B. BURT

(Treatment page 113)



1426

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

## CONTRIBUTORS

E. L. BAKER

JESSIE M. BARD

HARRIETTE B. BURT

KATHRYN E. CHERRY

CLARA L. CONNOR

ALICE W. DONALDSON

FOUR WINDS POTTERY SUMMER SCHOOL

PEARL MONRO

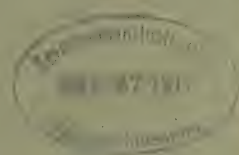
ADAM S. MURPHY

PAUL PIERING

EDITH ALMA ROSS

OLGA SORENSEN

JEANNE M. STEWART



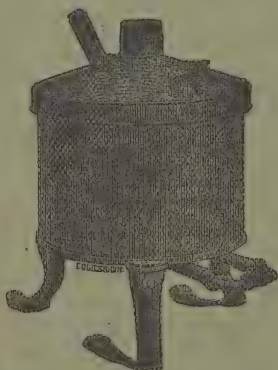
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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# KERAMIC STUDIO

Vol. XIV. No. 6.

SYRACUSE, NEW YORK

October 1912



It is with a great deal of pride and pleasure that the editor presents this month the ceramic work of the summer school at Four Winds Pottery, since it was done in her pottery studio, by her friends, the pupils; under her friends, the faculty; in her summer vacation, and added materially to the pleasure and profit of over sixty souls, including her friends, the faculty. And bye the bye, please note the clear photographs we have had taken, so many send us photographs of china so badly taken that they are hardly worth publishing. A pointer to those who are taking photographs of china for publishing in *Keramic Studio*—rub the surface toward the camera, also insides of rims, bowls, plates, etc., with soft putty; it will take off the too strong reflections and show the designs better; also, take note that a light background gives a better effect than a dark one, and that a better effect is made by grouping a few pieces, than by crowding a conglomerate mixture into one photograph.

Do not forget our various competitions, now that the fall season is at hand and work has begun in the studios; before the rush comes get your designs carefully thought out and executed and remember that good executions go a long way. Many an otherwise indifferently good design has been accepted because of the neat and workmanlike execution, whereas many really good designs have been refused because so carelessly done that their good points were lost. Be sure and mark every design plainly on the back with name and address and pin or fasten to it a separate sheet with the color scheme and treatment in mineral colors. Mail flat so the design can be easily seen, and enclose stamps so that the designs may be promptly returned if not available. We trust that we will have a real Christmas surprise box full of good stuff for future issues of *Keramic Studio*.

## GREEN GRAPES—(Page 122)

*Kathryn E. Cherry*

**P**AINTE grapes with Apple Green and Lemon Yellow very delicate on light side, Shading Green very thin on shadow side with a little Violet on the dark accents. The stems are Violet No. 2 and Blood Red. The leaves are Shading Green and Violet for the darker tones and Moss Green and Yellow on the light tones. The background is Lemon Yellow, Shading Green, Copenhagen Blue.

Second Firing—Wash a thin wash of Lemon Yellow on lighter side of leaves and Yellow Green over shadow side; put the dark touches with Brown Green and Shading Green. The grapes are touched up with same colors used in first firing.

## RED GRAPES—(Page 124)

*Kathryn E. Cherry*

**T**HE leaves are painted in with Pompadour and Violet and Yellow Brown for the light grapes, for the dark ones use Blood Red, Roman Purple and Violet. The leaves are Yellow

Green, Brown Green on light side and Shading Green, Brown Green and Violet No. 2 on dark side. The stems are Violet and Blood Red. The background is Yellow Brown, Violet No. 2 and Grey for Flesh. Second Fire—Use same colors for retouching as used in first firing.

## RED GRAPES—(Page 125)

*Kathryn E. Cherry*

**L**EAVES are painted in with Lemon Yellow, Apple Green and just a little Brown Green on light side, Brown Green, Shading Green and Violet on shadow side. The back of leaves are Violet and Apple Green. Grapes are Blood Red and Violet for the light grapes, Blood Red and Roman Purple on shadow side. The stems are Yellow Brown and Blood Red with touches of Brown Green.

Second Fire.—Wash a thin wash of Yellow on light side of leaves, a little Yellow Green on shadow side. The veins in leaves are Blood Red and Violet. The grapes are strengthened with same colors used in first fire. The background is put in with Copenhagen Blue, Violet and Brown Green.

## FOUR WINDS POTTERY SUMMER SCHOOL

**T**HE Four Winds Summer School was unusually successful for the first season, the attendance numbering sixty altogether, the ceramic class claiming twenty and the rest of the pupils being divided between the sketching, pottery, metal, leather and basketry classes and the children's classes in basketry and sewing for the girls, carpentry for the boys.

Altogether it was a delightful six weeks. The weather was at its best and the outdoors vied with the attractions of the indoor classes. The classes in ceramic design and decoration were full to overflowing both with pupils and enthusiasm and the quantity of work executed was truly remarkable considering its fine quality.

The accompanying photographs show most of the important pieces although perhaps a dozen escaped the photographer, being taken away before he arrived. It would be difficult to select the best pieces among so many good ones but we will mention a few to give an idea of the general effect of the work.

A number of pieces were executed on the Satsuma ware which proved very popular on account of the soft mellow tone which it gives. Among the most satisfactory pieces were the small cylindrical vases executed by Miss Browning, Miss Weed, Mrs. DeLano, Miss McCoy, Mrs. Holland. These were executed in different shades of gold on the Satsuma ground, with outlines at times in black and touches of flat enamels in the flowers. The tea caddies of Mrs. DeLano, Mrs. Hopton and Miss McCoy were executed in the same style, also the marmalade jar of Mrs. Chadwick and the small bowls by Miss Clapp, Mrs. Brown, Mrs. DeLano and Mrs. Hopstein. The small bowls were particularly choice in design and color.

Some very attractive teapots and cups and saucers were executed on the celadon Sedji ware, the designs being in silver with touches of flat enamels. The teapots of Miss McCoy and Mrs. Hopstein were particularly nice.

A number of large vases, round serving trays and plates were etched and decorated in various shades of gold combined



Miss Bertha Riblet      Mrs. A. A. Robineau  
Miss Jessie M. Bard      Mrs. Kathryn E. Cherry      Mr. Dawson Watson

with yellow and orange lustre, the large serving tray by Miss Hetlage being the inspiration. The principal pieces carried out in this style were the plates by Mrs. Chadwick and Mrs. Hopton; the vases by Mrs. Hopstein, Miss Neally and Mrs. Donovan; the candlestick by Miss Hill and the serving trays by Miss Weed and Miss Neally.

Several round and cylindrical vases were effectively decorated with birds and flowers in rich browns, greys and blacks on an olive lustre ground. Among the most successful were those belonging to Miss Maud Myers, Mrs. Hopstein and Mrs. Holland.

A number of dainty semi-conventional pieces were attractively executed by the beginners in ceramic decorations, the creamers of Miss Jean Roberts and Miss Weed being especially attractive. Most of these pieces were painted with dainty little roses enclosed in decorative panelling in gold.

In the dusted color work the bowl of Miss Browning was unusually successful the soft tender shades of grey, green and yellow blending perfectly into the creamery glaze of the bowl. Other attractive pieces in this style of execution were the bowls by Miss Weed in browns and that of Mrs. Donovan in blue and green on white. The comport of Miss Browning in green, the fernery of Miss Hill and the marmalade jar of Miss Irene Muller in blue and white, were quite unusual in effect and the large serving trays of Miss McCoy, Mrs. Chadwick, Mrs. Scott Smith, Miss Hill, Miss Clapp and Mrs. DeLano were very striking, both in design and color. In fact there was not an unsuccessful piece and those we have not room to mention were equally dainty and successful.

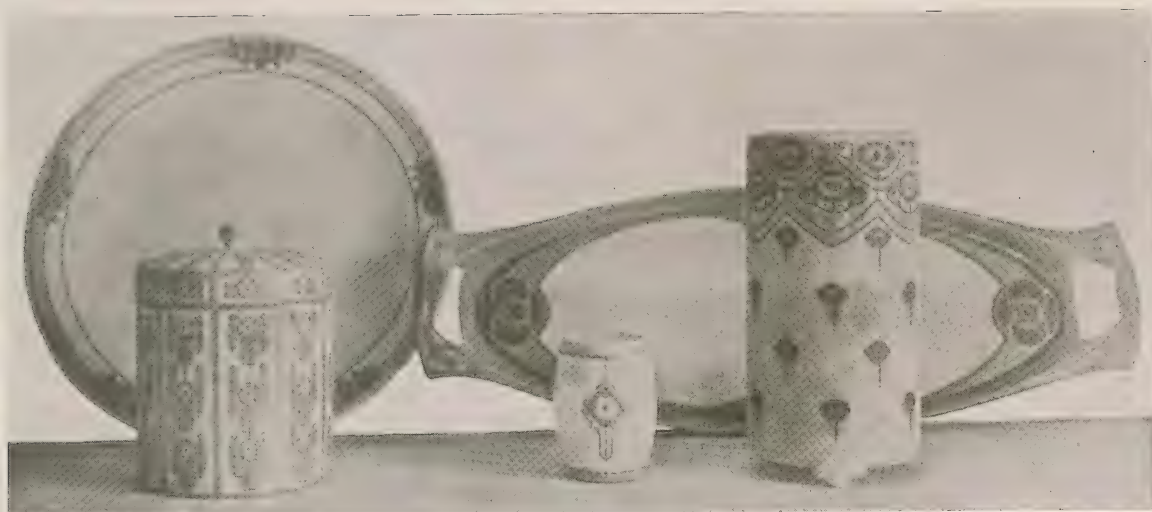


Mrs. V. E. Hopstein,

Miss E. Hall.

Flavia E. Holland.





Mrs. L. R. DeLano.

Myrtle McCoy.  
Jean Roberts.

Myrtle McCoy.



Flavia E. Holland.

Addie Weed.

Irene Muller

Flavia E. Holland.



Elsie E. Browning  
Jean Roberts

Jean Roberts  
Grace H. Neally

Jean Roberts  
Mrs. L. R. DeLano

Myrtle McCoy

Addie Weed



Elsie E. Browning

Jessie L. Clapp

Bessie L. Hill

Mrs. W. E. Hopton





Mrs. H. K. Chadwick

Mrs. Paul A. Donovan

Mrs. W. E. Hopton



Mrs. L. R. DeLano

Elsie E. Browning

Miss Hetlage

Addie Weed



Jean Roberts  
Mrs. W. K. Chadwick

Myrtle McCoy  
Jessie Clapp

Grace H. Neally  
Grace H. Neally

Mrs. Geo. Brown



Mrs. V. E. Hopstein

Jean Roberts

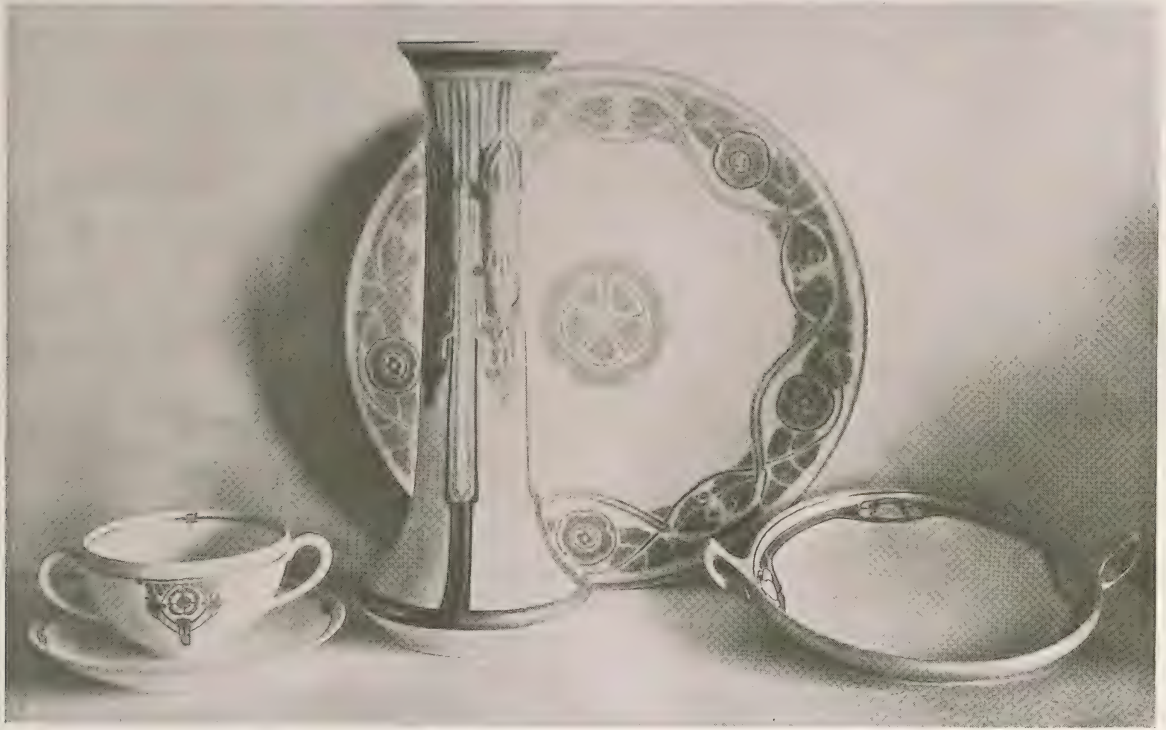
Mrs. L. R. DeLano

Mrs. L. R. DeLano

Grace H. Neally

Myrtle McCoy





Mrs. John Garnett

Bessie L. Hill

Mrs. Scott Smith

Jean Roberts



Jessie Clapp

Myrtle McCoy

Bessie L. Hill

Jean Roberts

Mrs. V. E. Hopstein



Addie Weed

Jean Roberts

Mrs. W. E. Hopton

Myrtle McCoy

Mrs. V. E. Hopstein



Elsie E. Browning

Myrtle McCoy  
Mrs. Paul A. Donovan

Irene Muller





GREEN GRAPES—KATHRYN E. CHERRY

(Treatment page 115)



RED GRAPES—KATHRYN E. CHERRY

(Treatment page 115)





RED GRAPES—KATHRYN E. CHERRY

(Treatment page 115)



BLUE GRAPES—KATHRYN E. CHERRY

(Treatment page 130)





CONVENTIONAL GRAPE PANEL—OLGA SORENSEN

(Treatment page 130)



PLATE DESIGN, BLACK-EYED SUSAN—E. L. BAKER

**O**UTLINE design in Black and put bands in Gold. Second Fire.—Paint flower and the wide space between the two lower bands with a thin wash of Lemon Yellow and a touch of Grey for Flesh. Leaves and the outer space around

flower, Moss Green, a little Shading Green and a touch of Black. Background in wide flower band Yellow Brown and a little Auburn Brown. Center of flower Vandyke Brown. Go over gold again.



TOBACCO JAR—PAUL PIERING

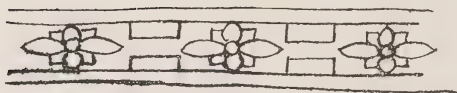
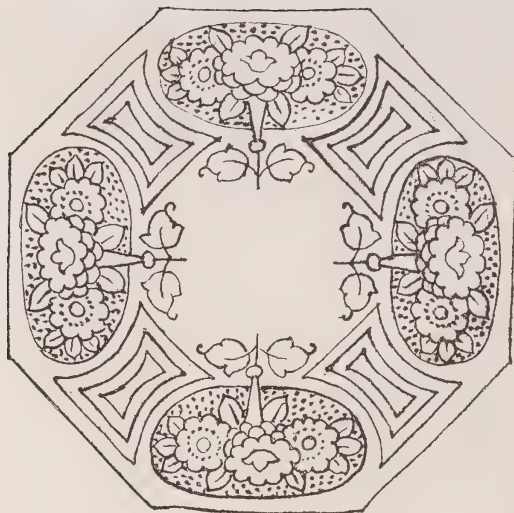
(Treatment page 130)





DAHLIAS—HARRIETTE B. BURT

(Treatment page 133)



RECTANGULAR BOX

*Adah S. Murphy*

**O**UTLINE flowers and leaves in Black. Panels in gold. Make center flower yellow, shaded darker at bottom, with red center. Flower at right side mulberry. Flower at left side, blue. Leaves green.

BLUE GRAPES (Page 126)

*Kathryn E. Cherry*

**T**HE leaves are painted in with Moss Green, Yellow Brown and Albert Yellow on light side and Brown Green, Yellow Green and touches of Blood Red on shadow side. The veins of leaves are Violet. The grapes are Banding Blue, Violet No. 2 on light side, Banding Blue, Copenhagen and a little Roman Purple on the dark side. The stems are Blood Red and Violet. The background is painted in with Violet No. 2, Blood Red and Yellow Green.

Second Firing—Wash Deep Blue Green over the light side of the bunch of grapes, Violet No. 2 on shadow side. In the deepest touches use Banding Blue, Black and Roman Purple. Use same colors for retouching the leaves.



CONVENTIONAL GRAPE PANEL—(Page 127)

*Olga Sorensen*

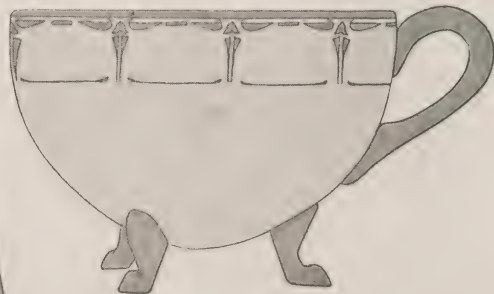
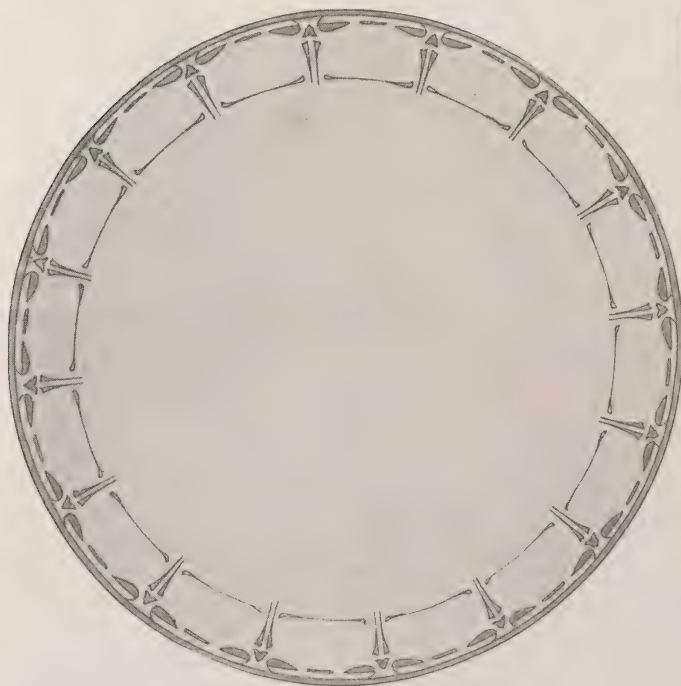
**T**HIS design can be repeated around a cylindrical vase with good effect. An attractive treatment is to draw the design carefully and outline in Copenhagen Blue. Dust the background with the same color. After firing, dust the entire vase with Copenhagen Blue or Grey Green, according to shade desired.



TOBACCO JAR (Page 128)

*Paul Piering*

**O**UTLINE design in Gold. Second Fire.—The small flower form above and below center line, Orange Lustre, also the center pointed figure in lower fan shaped figure—body of beetle. All dark background a thin wash of Yellow Brown Lustre. Third Fire.—All light parts of design Yellow Lustre. Go over the Orange Lustre with the same.



AFTER DINNER CUP AND SAUCER

*Clara L. Connor*

**F**IRST Fire—Outlines in Pompadour with sugar water. Tint all over with a very thin coat of equal parts of French Grey and Pompadour.

Second Fire.—Go over design, handles and feet with Pompadour and French Grey. Retouch outlines if necessary.





ELDERBERRY—JEANNE M. STEWART

(Treatment page 134)



PLATE—EDITH ALMA ROSS

**O**UTLINE flower with Blood Red. Paint leaves with Yellow Brown, a little Brown Green. Dark figures between panels Hasburg's Green Gold.

Second Fire—Paint flower with a thin wash of Lemon

Yellow and a very little Yellow Brown. The dark space in center with Yellow Brown. When color is dry put in dots with Yellow Red and a little Yellow Brown. Background back of dark part of design a thin wash of Apple Green.



## DAHLIAS—(Page 129)

*Harriette B. Burt*

**P**AIN'T the flowers in Yellow Gold, the leaves in Green Gold, first drawing outline in Light Brown. After firing cover the flowers with Ruby Lustre, the leaves with Green Lustre, the background with Yellow Lustre.

For the third fire, cover entire piece with Orange Lustre thin and strengthen the outlines with the powder brown mixed with sugar and water. If the colors come out too strong, cover with Yellow Lustre and fire again.

## STUDIO NOTES

It will interest our Northwestern subscribers to know that a Club was formed last spring of St. Paul and Minneapolis china workers. Meetings are held regularly and a course in design by Miss Louise Pinkney was the feature of the summer work. The officers are: Miss Elizabeth Hood, St. Paul, President; Miss M. Etta Beede, Minneapolis, Vice-President; Mrs. Josephine Alcott, Treasurer.; Mrs Winifred Sandy, Secretary, 2205 Chicago Avenue, Minneapolis.



BOWL OR ROUND TILE—PEARL MONRO

**O**UTER band is Dark Green painted on. The next line and the design leading from it Yellow Brown and a little Carnation, also the five small spots in center. Re-

mainder of the design Moss Green and a little Brown Green. Background may either be left white or tinted a soft ivory.

## ANSWERS TO CORRESPONDENCE

G. P.—You probably did not use the right proportion of sugar and water for the outlining, sometimes it works better after it has been mixed awhile.

Making enamel of relief white and a little color is alright but it requires a hot fire which is usually an objection for the last fire.

O. F.—There is a cement for mending china which comes in the powder form and can be bought from any art dealer. Mix a little of it with warm water using a bone knife, to the consistency of thick cream and spread it over the crack and when dry give it a light fire. Mix fine clay with water for mending a kiln, just thin enough to spread even over the cracks. Campana's plate divider is good for cups, vases and any round surface.

M. J.—As an example of semi-naturalistic treatment of flowers we would call attention to the beautiful study of *Amaryllis*, by Alice Willits Donaldson, in this issue of *Keramic Studio*. Personally, we prefer this style of study to the naturalistic, but we will be glad to see some really good studies in the latter style.

M. C.—The antique bronze and red bronze were applied too heavy, they should have two thin applications. The gold manufactured by the firm you mention is very satisfactory.



EVENING PRIMROSE

A. W. Donaldson

**T**HE flower should be painted with Albert Yellow, the leaves, etc., with Grey Green three-fourths, Albert Yellow one-fourth. The background dusted with Pearl Grey, outline in Grey Green.

Second Fire—Dust over entire design and background with Pearl Grey.



CONVENTIONAL AMARYLLIS

Alice W. Donaldson

**T**O be used on vase or pitcher with bands at top and bottom. Outline design carefully with Black and fire. Paint flowers with Yellow Brown and Grey for Flesh. The leaf forms with Yellow Green and Yellow Brown. The space between leaves and stems with Grey for Flesh and Apple Green. Third Fire—Oil piece decorated with Fry's Special Oil padded dry and powder the color on, using three parts Pearl Grey, one part Yellow Brown and then clean out the flowers by using cotton end of sharpened brush handle.



ELDERBERRY—(Page 131)

Jeanne M. Stewart

**T**HE elderberry of the Pacific Coast is a brighter blue with more of the bloom than found on the elderberry of the middle west.

Stewart's Blackberry is used for the berries which are laid in in masses with lights picked out with pointed bush to indicate shape of berries. The lighter ones should be kept very light in first fire, with but a thin wash of Banding Blue, while high lights are left white.

The leaves are a rich dark green and background shading from a light tone of grey to a mixture of Stewart's Grey and Blackberry in darker tones.





AMARYLLIS—ALICE WILLITS DONALDSON

OCTOBER 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

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KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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KANSAS CITY CERAMIC CLUB  
WALTER S. STILLMAN  
V. SIMKINS  
JEANNE M. STEWART  
LOLA A. WILLITS' CLASS  
DAISY ZUG



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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# KERAMIC STUDIO

Vol. XIV. No. 7.

SYRACUSE, NEW YORK

November 1912



WE illustrate this month the work of the Kansas City Club and the San Francisco Class of Miss Willits. We are always glad to show the work of clubs and classes, if interesting, but we must refuse hereafter to publish photographs which are too small, too crowded, too indistinct, too dark or too full of high lights. They make very poor reproductions and do not do justice either to the work or to *Keramic Studio*. We suggest if you wish to show photos of work, that you have them taken by a good photographer on a plate that is five by seven at least. Before photographing dab the pieces with soft putty to remove the too strong reflections and high lights and use a light background. It is also well to bear in mind that dark and light pieces should not be photographed together. Pieces should be selected as much as possible in the same color schemes. For instance, a group of blue and white, a group of gold decorations, a group of brown and greens, a group of pinks and yellows, etc., etc., dark pieces needing a different time exposure from light pieces. Attention to all these little details will add greatly to the effect of work shown photographically. Photographs of china should be taken with a camera having a good lens and on special plates. Photographs taken with an ordinary small amateur camera are generally worthless.

✦

As we go to press the competition material is arriving in a flood, a peep into some of the packages assures us of an interesting lot to show our readers for the Christmas issue, so you can safely whet your appetite for the Christmas feast.

✦

We are printing this month a number of designs by Albert Heckman, because we have had many requests for simple designs for Christmas work. We wish to call attention to the beautifully neat execution of the designs, and impress on our designers the great advantage of careful execution for reproduction. We regret that through some one's carelessness the color directions written by Mr. Heckman himself, were lost at a moment too late to get new treatments and we have been obliged to content ourselves with hastily written color notes. But the designs are so beautifully simple that the ceramic worker need not find much difficulty in carrying them out to his own satisfaction.

✦

Will our readers, students or teachers, who have attractive studios, send us photographs of their pet corners or any particularly interesting spot, of their work tables arranged for work, of any especially helpful contrivance of their own. We would like to make up some pages of such views with the idea of helping others to arrange their own studios more conveniently or attractively. We will gladly pay for the photographs. We wish some more of our good teachers would send us "Helpful Hints." We have had lately a number of letters from appreci-

ative readers which have been very encouraging. Now we would like to find some new ideas for our readers. Have you not each of you some thought that would be worth while, helpful and encouraging to other workers?

Who will send us right away, some nice designs of holly berries or mistletoe for little things for Christmas? We would like them by November fifth at the very latest and earlier if possible? Will some one send us little things designed for card party prizes for Valentine favors, for Easter gifts? Designs for little things to make are always acceptable. We have plenty of plate designs and large things. Send us something dainty both in design and color scheme.

We have a plan for another year that may evolve into something worth while to our *Keramic* workers. The plan, as yet, is vaguely outlined in our minds and is something like this: *Keramic Studio* annual Christmas sale. Little things in china for Christmas gifts, nothing over ten dollars; sale to be held first at the office of *Keramic Studio* and then in some other city or cities. All work to pass a jury. Work from unknown ceramists to be judged by photograph before sending; a small percentage to be charged to cover expense of handling. Contributors who pass a certain standard to be craftsmen members of the *Keramic Studio* Ceramic Guild. Those passing a still higher standard to be "Master Craftsmen" of the Guild. Those passing a certain lower standard to be "Apprentices." The list to be published yearly in *Keramic Studio* and the "Apprentices" to be advanced yearly to "Craftsmen" and the "Craftsmen" to "Masters" as their work comes up to the necessary standard. No naturalistic work accepted, except on panels. When the membership is sufficiently large there are other mutual advantages that might accrue in the way of lectures, exhibitions—perhaps at the San Francisco Panama Exposition, etc., etc. We would be glad to hear from our good workers on the subject both as to their willingness to take part and as to any suggestions they might have. The guild should be self-supporting from percentage on sales. Anything that *Keramic Studio* can do to encourage our workers and advance the craft will be gladly undertaken without any pecuniary consideration. Let us hear from you all at an early date.

✦ ✦

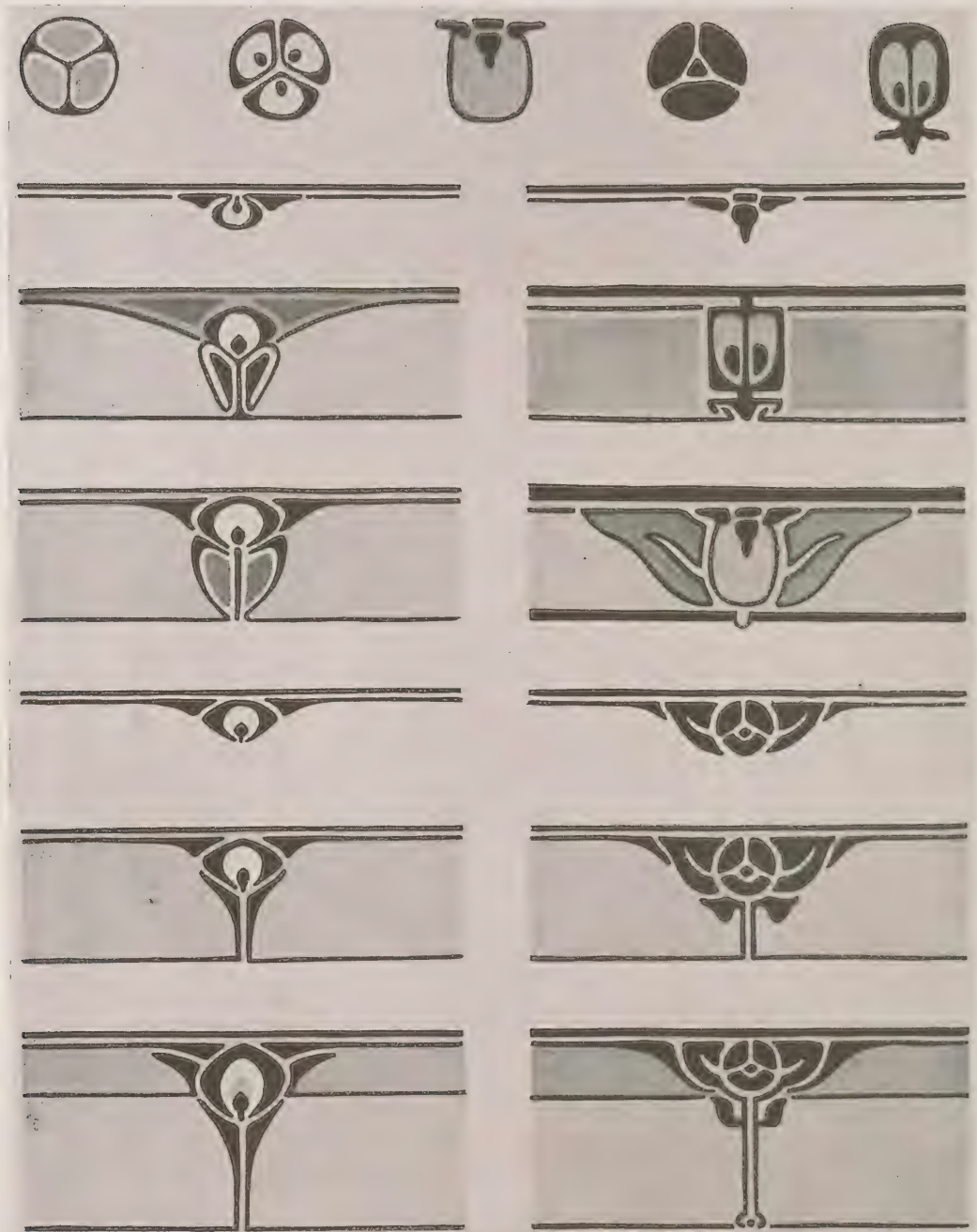
## STUDIO NOTES

Miss Amy F. Dalrymple, artist and teacher for oils and water color painting and china decoration, has removed her studio from Boylston St., in Copley Square, to Trinity Court. See full address on teachers' page.

Miss Minnie C. Taylor, of San Francisco, sails on November 5th, for Europe, where she will remain for a year studying in London and later in Dresden and Vienna.

Mrs. S. Evannah Price, a teacher of china decoration, has moved her New York studio to 208 W. 85th St., where she will resume the teaching of china painting and designs.

Miss Jessie M. Bard will be at the Williamsport-Dickinson Seminary, Williamsport, Pa., for the winter.



BORDERS—A. W. HECKMAN

THESE borders may be applied to plates, cups and saucers, bowls, etc. and may be carried out in two colors or gold or silver and a touch of bright color.

Some good color combinations are gold and yellow on white,

gold and rich blue or green on white, gold and red or gold and green on cream tint, gold and rich blue on pale green, soft blue and green on white, soft yellow, yellow brown, dull pink and grey green on white.



BOWL (Page 138)

*Albert W. Heckman*

**B**OWL can be treated same as plate if desired to use as a set, if not oil dark in design and dust with Shading Green, one part; Pearl Grey, eight parts; Apple Green, one part; then fire.

Second Fire—Oil entire bowl and dust with Ivory Glaze, five parts; Apple Green, one part. Design can also be carried

out in two shades of gold and two tones of Yellow Brown Lustre.



CUP AND SAUCER (Page 153)

*Albert W. Heckman*

**C**UP and saucer in Gold and Green. The leaf forms are Green and Gold the outline of flower and bands are Roman Gold; the little forget-me-nots are Yellow Green and a little Sea Green.



PLATE—A. W. HECKMAN

**O**UTLINE design in India Ink then oil the entire design and dust with Banding Blue, three parts; Deep Blue Green, one part; Copenhagen Blue, one part; then fire.

Second Fire—Oil band and dust with Deep Blue Green, one part; Ivory Glaze, six parts. Wipe white in design out carefully.

## TEA CADDY.

*Albert W. Heckman*

**O**UTLINE design in India ink, then oil the dark design and dust with two parts Pearl Grey, one part Yellow Green, one part Violet No. 2, then fire.

Second Fire—Oil entire surface of caddy and dust with Pearl Grey, five parts; Apple Green, one part. Then wipe out the center of flower forms and the white space in wide band.

## ANOTHER TREATMENT

First fire cream tint. Then tint the band with Pearl Grey, the balance of background with Pearl Grey one-half, Yellow Brown one-half. Clean out design and center of flower form and edges of band. Put Capucine or Orange Red thinly, on the center spot and carry out balance of design in Gold, first carefully drying the color.

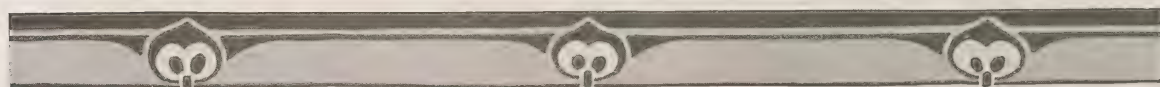
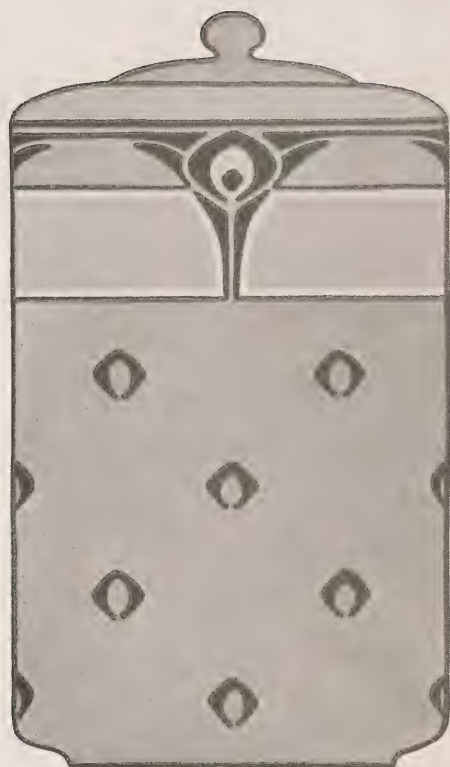


## MOUNTAIN ASH (Page 139)

*Albert W. Heckman*

**F**IRST Firing—Leaves are Moss Green and Lemon Yellow used thin for the lights in leaves; shading the leaves with Yellow Green and Brown Green, the darker leaves are painted in with Brown Green and Shading Green. The stems are Moss Green and Violet, the darkest touches are Brown Green and Blood Red. Berries are painted in with Yellow Red, Yellow Brown and Blood Red and Carnation. The background is Yellow Brown, Brown Green and Blood Red.

Second Firing—Use same colors in leaves washing the Yellow Green very thin in lights; the shading is done by using color in washes and applying thin. The berries are kept bright in the lights and strengthened in shadows by using same colors as used in first firing.



TEA CADDY AND BOWL—A. W. HECKMAN

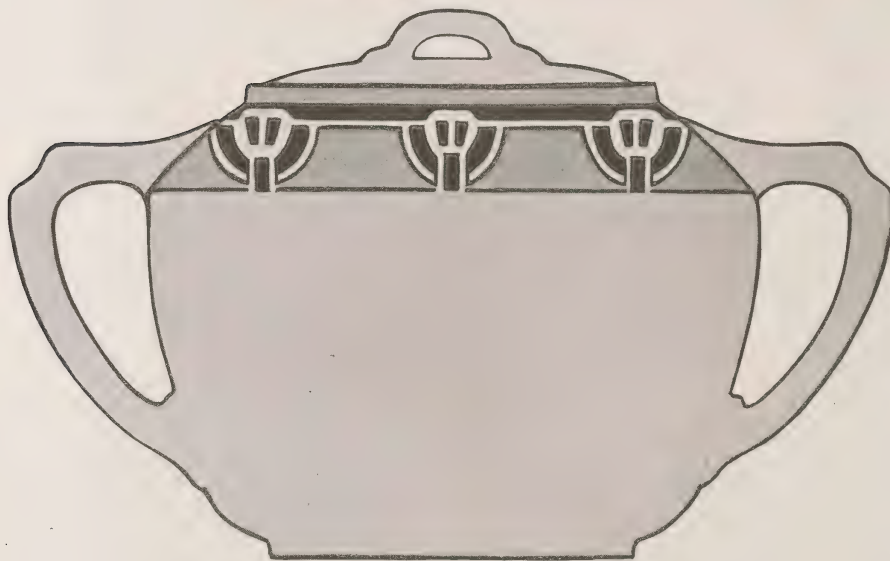
(Bowl treatment page 137)





MOUNTAIN ASH—A. W. HECKMAN

THIS design is to be carried out in gold; the two squares in flowers form may be put in with bright colors.



THIS design is best carried out in Green Gold on a band of Yellow Lustre, then fire.

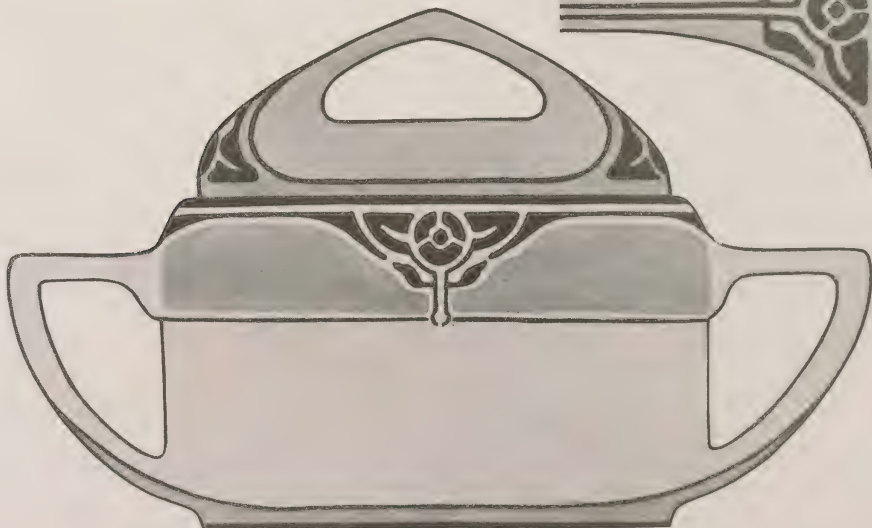
Second Fire—Paint entire sugar with Yellow Lustre applied thin.

#### SUGAR

FIRST Fire—Draw design in carefully, then put design in with Green Gold, then fire.

Second Fire—Paint Yellow Lustre in band and handles and over the flower form.

This design can also be executed in a soft grey green with lighter tinting. The flower in brown, center not too strong in color.







DOUBLE AND TRIPLE COLUMBINE—PHOTO BY WALTER S. STILLMAN

Usually seen in tones of Purple, Dark Blue, Plum, Old Rose, Lavender Pink, Lavender Blue and Whites. Sometimes self colored throughout, sometimes with white corolla.

## SNAP DRAGON (Supplement)

*Harriette B. Burt*

**S**KETCH design in carefully and outline with Black, then wash in background with Yellow Brown and Grey for Flesh, then fire.

Second Firing—Paint Red flowers with Blood red in bright lights and add a little Ruby Purple on shadow side, the yellowish red is Blood Red and Yellow Red, the white flowers

are Lemon Yellow painted in with thin Yellow Brown and a little Violet No. 2. The stems are Moss Green and Shading Green and touches of Brown Green; then go over the background with Yellow toward the top, shading with Violet, Yellow Brown and Brown Green.

Third Firing—Use same coloring used in second firing leaving the lights clear and just washing a thin wash of color on shadow side.



PLATE, CUP AND SAUCER—A. W. HECKMAN

This design is to be carried out in Gold.; the oval shape dot is painted in with Yellow Green. Medallion on cup may be used for center of plate.





SNAP DRAGON—HARRIETTE B. BURT

NOVEMBER 1912  
SUPPLEMENT TO  
KERAMIC STUDIO

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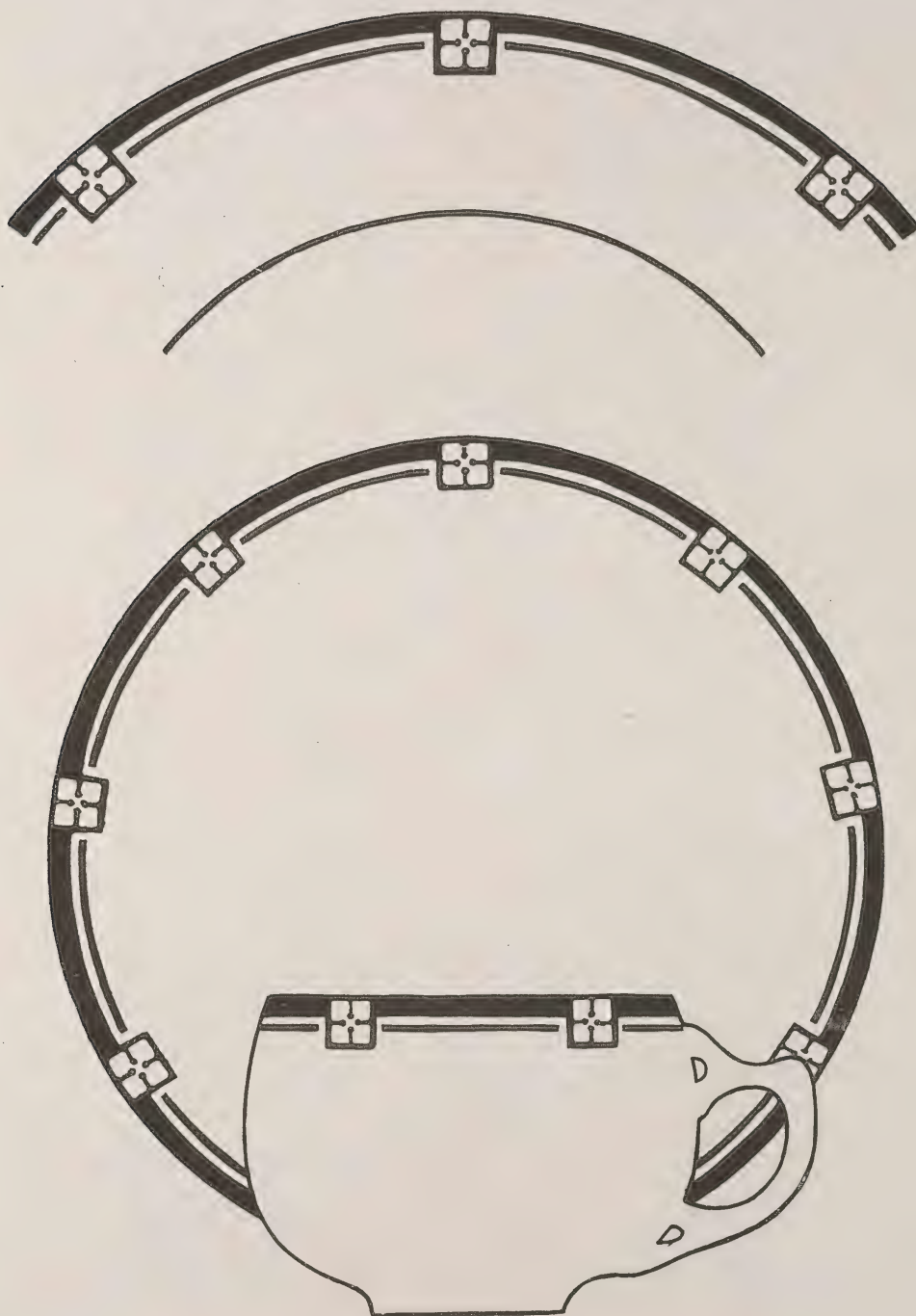
COLUMBINE—V. SIMKINS

*Treatment by Jessie M. Bard*

**O**UTLINE design carefully with Grey for Flesh, then fire. Flowers are painted in with Yellow Brown and Blood Red using color very thin. The stems are Blood Red and Violet. The leaves are Moss Green, Shading Green and a

little Brown Green. The background is Yellow Brown, Yellow Green and Shading Green.

Third Firing—Wash a thin wash of Ruby over the blossoms on the shadow side, touch leaves up with Apple Green and Moss Green, the stems with Yellow Brown.



PLATE, CUP AND SAUCER—A. W. HECKMAN

**P**AIN'T this cup in with Green Gold, leaving square flower forms white.

Second Firing—Paint Yellow Brown Lustre over the flower forms.

This plate design can be carried out in any color scheme. The blue is usually preferred for breakfast plates, the gold

for dinner plates. If carried out in blue dust the dark in design with one part Copenhagen Blue, three parts Banding Blue, two parts Copenhagen Grey.

Next Fire—Paint a clear Banding Blue over the white flower forms.





MOUNTAIN LAUREL—HARRIETTE B. BURT

(Treatment page 146)

## CHERRIES (Page 147)

*Jeanne M. Stewart*

IT is important in painting cherries to keep them bright, crisp and transparent. Dresden Yellow, Red and Pompadour 23 will make the brightest tone, shaded to Pompadour with Stewart's Pompadour and a little Ruby Purple in darkest cherries in shadow. Lemon Yellow is used in lightest tones also a little Yellow Green in those cherries not ripe.

The usual greens are used in the leaves with Yellow Brown, Chestnut Brown and Pompadour where an old withered effect is desired. The background may be kept in soft greys or greens, keeping it very dark at one side or under prominent portion of design.

The lightest side should be padded off into a delicate ivory yellow so none of the white china is left.

A few shadows thrown in last fire with a grey made

of S. Pompadour and Banding Blue, padding some of the edges into the background, gives a pretty finish.

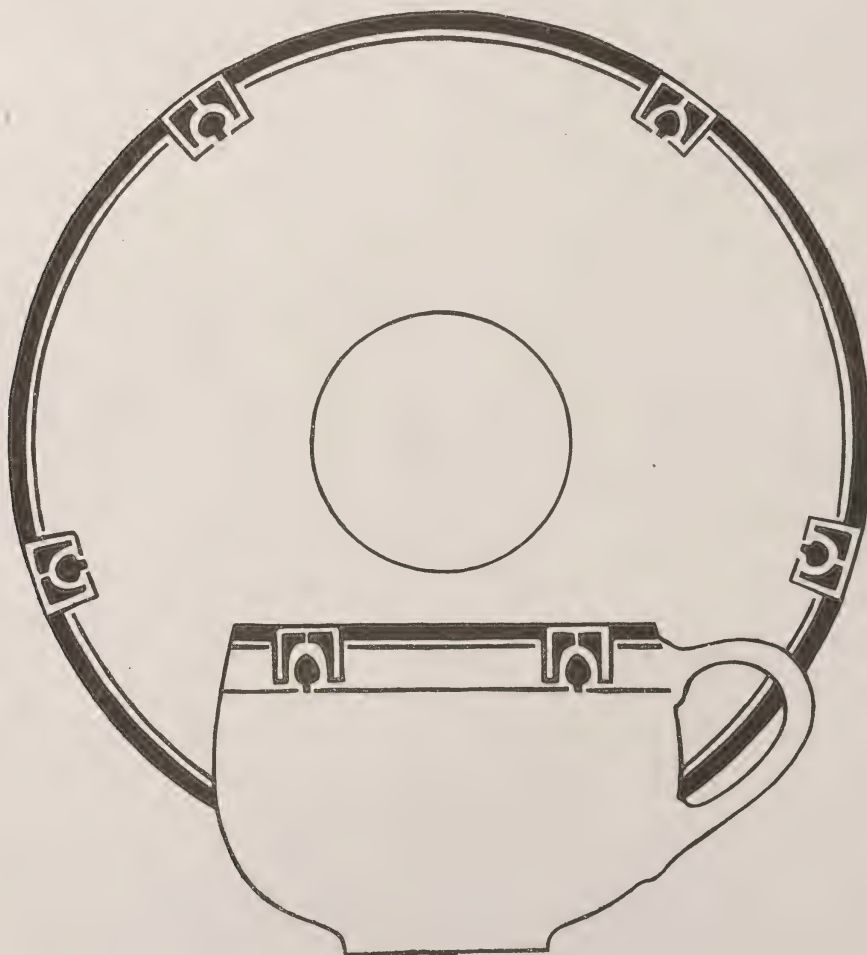


## MOUNTAIN LAUREL (Page 145)

*Harriette B. Burt*

FIRST Firing—Outline designs with Blood Red and a little Violet. Paint leaves in with Brown Green and Shading Green. The stems are Violet and Brown Green. The flowers are Rose very thin, shaded with Violet and Blood Red. The background is Blood Red and Grey for Flesh.

Second Fire—Wash Rose over flowers and using Yellow with Rose toward center of flowers. The stems are Blood Red. Go over leaves again washing them with Yellow Green and Brown Green. Go over background again with Blood Red and Violet.



CUP AND SAUCER—A. W. HECKMAN

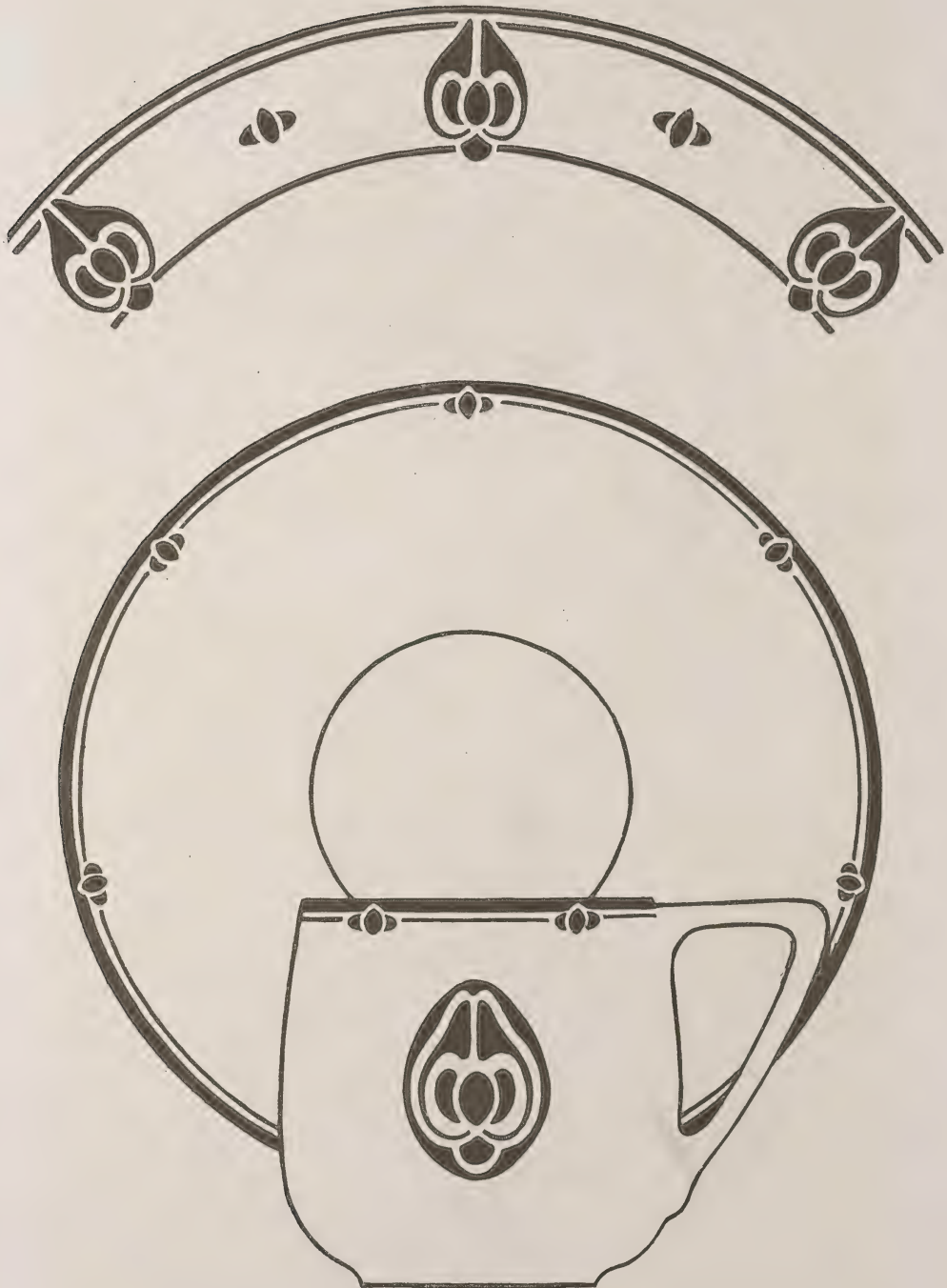
First firing: oil design except the mushroom shape form. Dust this with Sea Green, one part; Deep Blue Green, two parts; Copenhagen Blue, one part. Then oil the mushroom shape form and dust with Apple Green, one part; Deep Blue Green, one part; Ivory Glaze, two parts.





CHERRIES—JEANNE M. STEWART

(Treatment page 146)



PLATE, CUP AND SAUCER—A. W. HECKMAN

This design is to be painted in with Gold with a touch of color in center of the three oval forms, this can be painted in with Blue Green or Red. Medallion on cup may be used for center of plate.





LONG SPURRED COLUMBINE—PHOTO BY WALTER S. STILLMAN

This variety comes in light shades of Yellow, Pink, Lavender, Blue and White, the large ends of the corolla usually being white or yellow.



PLATE, CUP AND SAUCER—A. W. HECKMAN

**P**AIN'T rose form in with Peach Blossom and a little Yellow Brown; the leaves are Yellow Brown and Yellow Green. The bands are Brown Green and Yellow Green.

The plate can be carried out in two shades of gold with a little color in center of flowers. Paint the leaves in with

Roman Gold and the roses with White Gold, then the centers with Yellow Brown and a little Yellow Red.

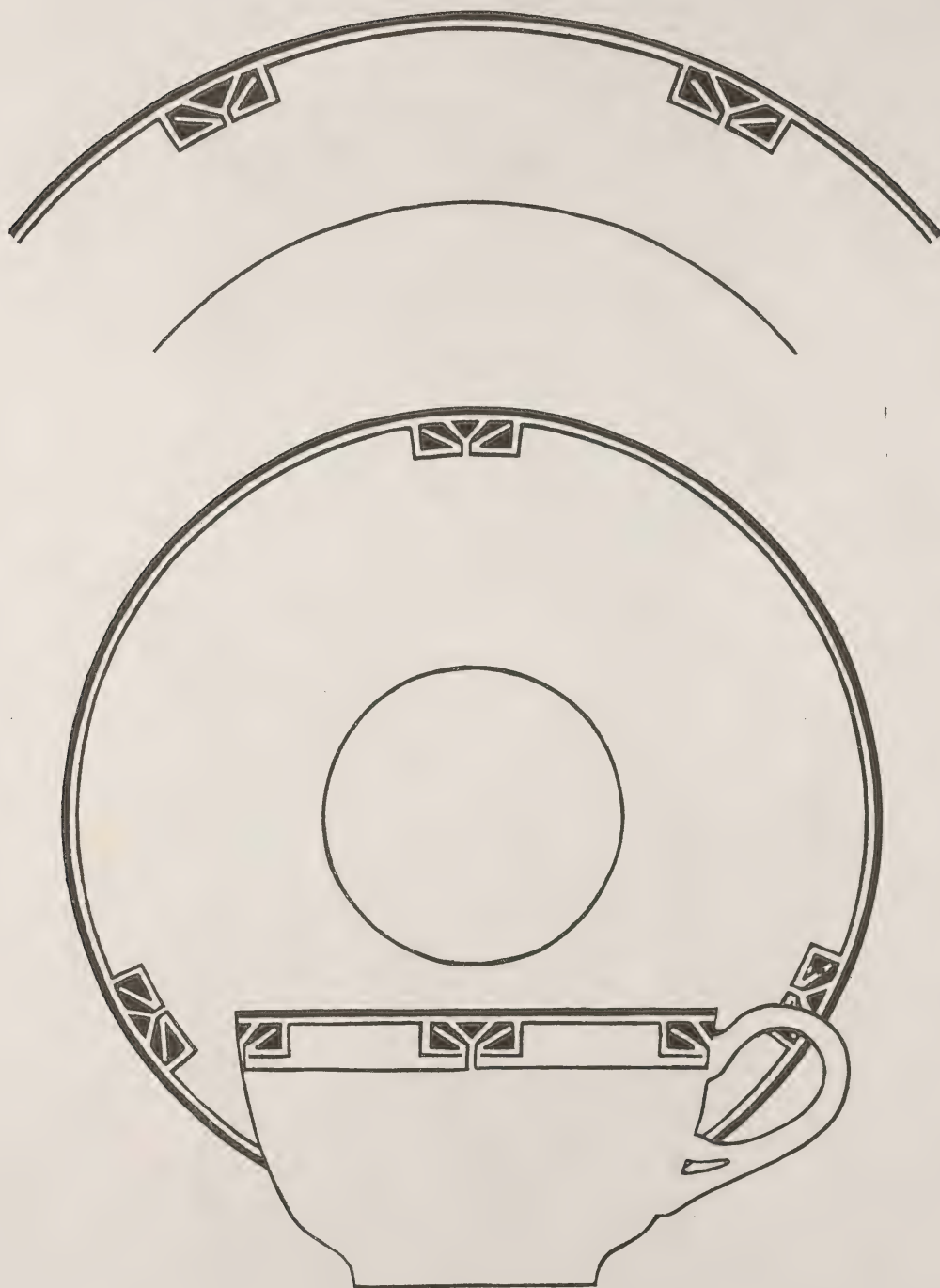
This design may also be in soft grey pink with greenish or brownish grey leaves; lines in color or gold as preferred.





STUDY OF SNOW BALL FLOWER—DAISY ZUG

(Treatment page 156)



PLATE, CUP AND SAUCER—A. W. HECKMAN

This design is to be carried out in silver or white gold; the diagonal form in flower is painted in with Banding Blue and Copenhagen Blue. The plate can be carried out in Copenhagen Blue dusted on or in gold.



## KANSAS CITY EXHIBIT

THE Kansas City Ceramic Club held their sixteenth annual exhibition last spring. The Club as a whole has been studying design during the past two years and this was evidenced in the originality of most of the pieces exhibited. One of the features was a friendly competition in designs on bowls, from the tiny cabinet piece to the largest salad size.

Mrs. J. Edward Barker exhibited a number of Satsuma pieces and all showed exquisite careful work. A large bowl in nuts was especially fine. Mrs. Alys Binney was happy in the choice of her design for a vase in blue and grey. A salad bowl was much admired. The etched dinner set of Mrs. Hanna Cuthbertson was one of the most elaborate and attractive pieces of the exhibit, while a chocolate set in dull blue made everyone desire to be the owner. Mrs. Edwards showed a charming variety of pieces, especially good was a tall vase in conventionalized hollyhocks.

Mrs. Frederic Griffith's work was very dainty in coloring and design, a creamer and sugar in silver and green being particularly attractive. Mrs. Pauline James' fern dish in gold and lustre was delightful and a chop tray in blue was very effective. On account of its simplicity, a tray in tiles and an ice-water pitcher to match, by Miss Carrie Mae Kingsbury, was very interesting to decorators. A tall landscape vase in brown and blue showed a beautiful blending of colors.

Mrs. William McCamish showed some dainty work on candlesticks, vase and small fernery. Mrs. J. N. Moore's dinner plates were very pleasing with a simple medallion, while a jardiniere etched in gold, silver and green was attractive in its harmony. Mrs. Nutter showed a number of bowls, candlesticks in peacock-feather motif and a fernery in yellow and green. Mrs. Osborne was represented by a dainty bowl and vase. The bird vase of Miss Eva Ross was particularly attractive and a jardiniere in flat enamels showed a thorough knowledge and fine workmanship. Mrs. G. W. Smith was especially good in an etched coffee set and a dresser set in enamels and silver. Her work all showed the charming effect of simplicity in design. All of the pieces of Miss Jennie Somers were dainty and refined in treatment. Especially noticed was a small bowl in enamels. Mrs. W. T. Timlin showed a large vase in conventional apple-blossoms, a beautiful bowl in Japanese design and a number of pieces in enamels. In Mrs. Gertrude Todd's exhibit was noted careful thought in workmanship and design. A chocolate set in brown and gold was quite restful. The breakfast set in yellow and cream on a green wood tray by Mrs. Twyman was one of which one would never tire.

Miss Harriet Ware exhibited a number of fine pieces in Satsuma. One of the best was a chowder bowl in lavender and green. The Club can feel that at the close of this their sixteenth year they are surely going ahead.



CUP AND SAUCER—ALBERT W. HECKMAN

(Treatment page 137)



MRS. R. B. OSBORNE. MRS. EVA TWYMAN.  
MRS. TWYMAN. MRS. TWYMAN. MRS. OSBORNE.



MRS. G. W. SMITH. MRS. SMITH. MRS. NUTTER.  
MRS. L. O. NUTTER. MRS. SMITH. MRS. NUTTER.



MRS. PAULJNE JAMES. MRS. JAMES. MRS. CUTHBERTSON.  
MRS. HANNA CUTHBERTSON. MRS. CUTHBERTSON. MRS. JAMES.



MRS. ALYS BINNEY. MISS KINGSBURY  
MRS. BINNEY. MISS CARRIE KINGSBURY  
MISS KINGSBURY. MRS. BINNEY. MISS KINGSBURY



MRS. J. E. BARKER. MRS. BARKER.  
MISS ROSS. MISS ROSS. MRS. BARKER.  
MISS EVA ROSS.



MISS WARD. MRS. W. T. TIMLIN.  
MRS. TIMLIN. MRS. TIMLIN.  
MISS WARD. MISS HARRIET WARD.



MRS. J. N. MOORE. MRS. MOORE. MRS. FREDERIC GRIFFITH.  
MRS. GRIFFITH. MRS. MOORE.  
MRS. GRIFFITH.



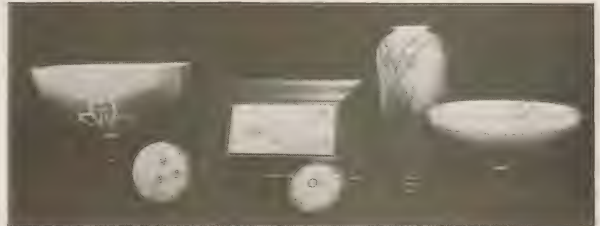


MRS. W. H. McCANISH. MRS. EVA J. EDWARDS. MRS. EDWARDS.  
MRS. EDWARDS. MRS. McCANISH. MRS. McCANISH.



MISS JENNIE SOMERS. MRS. GERTRUDE TODD. MRS. TODD.  
MISS SOMERS. MRS. TODD. MISS SOMERS. MISS SOMERS.

KANSAS CITY CERAMIC CLUB EXHIBIT



EXHIBITED BY THE BURLINGAME CALIFORNIA CLASS OF MISS LOLA O. WILLITS

The class is composed of the following ladies: Mrs. F. C. Bates, Mrs. E. C. Douglas, Miss Hazel Clifford, Miss Doris Robertson, Mrs. J. B. Gough, Mrs. D. B. Seger.



HARRISON YELLOW ROSE—PHOTO BY WALTER S. STILLMAN

*Treatment by Jessie M. Bard*

**L**EAVES are Moss Green, Brown Green, Shading Green, the stems are Blood Red and Violet. The roses are Lemon Yellow, Albert Yellow, Yellow Brown and Carnation, the centers have touches of Auburn Brown. The background is Yellow Brown, Yellow Green and Brown Green. Second Firing—Go over the dark leaves with Yellow Green and Shading Green, the light leaves are Apple Green washed very thin. Shade the shadow side of roses with Yellow Brown and Brown Green with touches of Yellow Red in centers.



#### SNOW BALL FLOWER (Page 151)

*Daisy Zug*

**F**IRST Firing—Sketch design in, then paint leaves with Moss Green, Shading Green light for the lighter side of leaves, using color heavier for the shadow side, adding a little Brown Green.

The flowers are painted in delicately with Lemon Yellow and just a little Apple Green for the light side, shading shadow side with Apple Green and a little Violet No. 2. The stems are Shading Green and a little Black. The background is Violet, Apple Green and Copenhagen Blue.

Second Fire—Use same color as first firing. Do not work over the lights; strengthen the shadow side and put touches of Lemon Yellow in blossom in the snow ball flower.



#### ANSWERS TO CORRESPONDENTS

D. S.—Drying oil should be used as it is and mixed in the colors. It can be used over the colors after they are dry but if it is to be used as a varnish it would be better to use French varnish. There are a great many different makes of oil and water colors that are good, among them Winsor & Newton's, Hatfield's, Rembrandt, etc. An adjustable desk would be best, otherwise get the slanted. Write to our advertisers. It is best to use easels so you may step away from your work occasionally.

G. B.—Use one-third enamel and two-thirds relief white and you may add any color you wish to this mixture. The enamel is in powder form and should be mixed with a very little medium if there is not enough oil in the relief white. For the shell pink roses use Lemon Yellow and just a very little Blood Red and Rose. Use it very thin for the light tone and heavier for the dark. The mat colors fire without a glaze. The colors are bought ready prepared and are dry dusted on.

E. H.—We do not advise firing clay models in a Revelation or Perfection Overglaze Kiln. They are not built for clay work. You might try them for very low fire clays or for only baking the clay, not going much over cone 010 but the higher you fire your overglaze kiln the quicker it will wear out. You must determine first at what temperature your clay is properly fired or baked and use the Seger cones which sell at one cent a piece. If you do regular clay work get a pottery kiln.



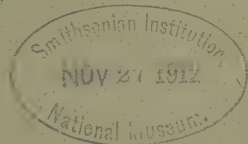
Vol. 14, No. 5

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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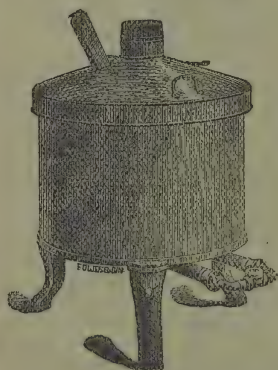
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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# KERAMIC STUDIO

Vol. XIV. No. 8.

SYRACUSE, NEW YORK

December 1912



THE Christmas Competition received the largest contributions *Keramic Studio* has ever experienced and the average was surprisingly good. We had expected to use the prize designs for the Christmas issue but made the mistake of setting the closing date too late so that there was not time for the engravers to do justice to the work. We will have to give them

later. The prizes were awarded as follows:

Naturalistic study in color—first prize, J. Kallaus, Milwaukee, Wis.; second prize, C. L. Wiard, Waukegan, Mich.

Semi-naturalistic study in color—first prize, Jane P. Baker, Philadelphia.; second prize, Helen J. Hulme, Mt. Holly, N. J.

Naturalistic study in black and white—first prize, Albert W. Heckman, Meadville, Pa.

Semi-naturalistic study in black and white—first prize, Wm. G. Whitford, Maryland Institute, Baltimore.

Bird design—first prize, Alice B. Sharrard, Louisville, Ky.; second prize, Florence R. Weisskopf, Milwaukee, Wis.

Animal design—first prize, H. L. Bridwell, Chattanooga, Tenn.

Fish design—first prize, Ophelia Foley, Owensboro, Ky.; second prize, H. L. Bridwell, Chattanooga, Tenn.

Fruit design, first prize, Leah H. Rodman, New York City; second prize, Mrs. McElheney, Dallas, Texas.

Nut design, first prize, May Hoelscher, Elgin, Ill.; second prize, Grace Bruner, Kokomo, Ind.

The first and second prizes both naturalistic and semi-naturalistic will be given as color supplements as will also the first and second prize, fish, fruit, nut and bird designs. They will be found to be unusually good in color and composition. We are so snowed under with good designs of all kinds that we have had to return many of merit and wonder how we can use all that we now have on hand and what we will have after the January competition is closed. We are looking forward to the latter competition with great interest. It ought to be of great value to our workers, showing what can be done in one fire.

We have not heard from as many as we would like in regard to a "Keramic Guild" as mentioned in the October issue. Let us hear from all interested.

We will give in the January issue illustrations of the ceramic work at the annual exhibition of Arts and Crafts at the Art Institute, Chicago. We were unable to give it earlier as we are waiting for some of the illustrations.

It will interest *Keramic* readers to know that the Arthur Heun prize for the best exhibit of craft work of original design in the Chicago exhibition was awarded to Mrs. Adelaide Alsop-Robineau, for her porcelains. This makes the fifth recognition of her work in one year and is duly appreciated. These five honors are as follows: First, Grand Prize, Turin; second, sixteen pieces accepted in the Exposition des Arts Decoratifs, Musee

des Arts Decoratifs in the Louvre, Paris; third, fifteen pieces accepted at the Salon in the Grand Palais, Paris; fourth, (as a result of the Salon exhibit) invitation to become a member of the Union Internationale des Beaux Arts et des Lettres, among the names of whose members are Rodin, Anatole France, Troubetzkoy, Rudyard Kipling, Bernard, Roll, Gerome, Gabrielle d'Annunzio, Charpentier, Degas, Paul and Victor Margueritte, Monet, Raffaelli, Sorolla, Carriere, etc., etc., etc.; fifth, first recognition in her own country by the jury of the Art Institute, Chicago, in awarding the Albert Heun prize for crafts work.

As recognition in America is the great reward for which she works and hopes, the editor feels in some ways more encouraged by this last award than all the foreign honors. So will you all pardon her anxiety to let her ceramic friends know all about it through *Keramic Studio*? She feels toward the readers of *Keramic Studio* much as her little daughter does when she prints a new word or draws a new picture and comes running with "See what I did, Mamma!"

The National Society of Craftsmen holds its usual annual exhibition this month in the galleries of the National Arts Club. As the New York Society of Ceramic Arts is now incorporated with the first mentioned society we will endeavor to give our readers good illustration of the work shown by that society in the February issue of *Keramic Studio*.

Good things come slowly, so do not despair of some time seeing in *Keramic Studio* all the good things we have promised or hoped for on the editorial page. It is one thing to plan to have certain contributions and another thing to get them. "You can fetch a horse to water but you can not always make him drink." We have received many promises but our ceramic workers are all such busy folks! Slow and sure!

Our holly and mistletoe designs all came so late that we will have to save them for next Christmas. It was unfortunate that the editor made such a miscalculation in the date, hereafter we will endeavor rather to be ahead of time. But we, at least, are ahead in the matter of designs and color supplements, we have never before had so many and so different good things to offer, as you will agree with us when you see the coming issues. It seems hardly possible that our ceramic designers could have made such forward strides in the last few years.

The world of ceramic decorators will feel deeply the loss of Mrs. Thomas M. Fry, who passed away at her home "Meadow Cot" Southampton, Long Island, October 26, after many weeks of suffering. Her name has been a familiar and honored one among a host of friends and ceramic students. She was an indefatigable worker, always cheery and kind; however much they may miss her, all will feel that she has well earned her reward of rest and peace. The sympathy of the whole ceramic fraternity goes out to her husband, her son Howard and to her son Marshal Fry, whose name has been a talisman to hundreds of students of the higher ceramic decoration.



PLACE CARD—ALICE B. SHARRARD

## LESSON FOR BEGINNERS IN ENAMELS

Satsuma Jar

*Jessie M. Bard*

**D**IVIDE the jar into four equal parts, make a careful tracing of one section of the design and transfer it to the jar and go over the lines with a very light grey India ink line. Watch the study and make the necessary corrections in the drawing while outlining for the hand is not always steady when transferring. Paint in all of the tones corresponding to No. 4 in the grey scale with a thin wash of antique green bronze. This is put up in small boxes the same as the gold and is thinned with Garden lavender oil just as the gold is treated. Be sure not to apply it heavily, two thin washes of it are much more satisfactory. Paint in tone three (which is the bands, leaves and stems) with green gold and it is ready to fire. Satsuma requires a light fire about the same as Belleek.

**Second Fire**—Outline the parts indicated with M. & H. outlining black thinned with lavender oil and go over all the gold then prepare the enamels as follows:

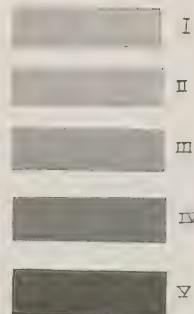
Take four parts M. & H. relief white, which comes in a tube, one part Hancock's hard white enamel and a bit of flux. If the relief white is very oily put it on a piece of blotting paper until the oil had been absorbed. Place all of these on a clean piece of ground glass and grind thoroughly with a glass muller at least ten minutes, then remove it to a china slant; take about a half of the mixture and add to it enough color to make a bright green, using Apple Green, and about half as much Yellow Green as you do of the Apple. Enamels fire a little brighter and stronger so allow for this in mixing.

For the blue enamels use two parts ready prepared Fry's Cobalt Enamel and one part Banding Blue paint, add just painting medium to moisten the color but not enough to hold it together. Rub it through thoroughly, (it is not necessary to grind it as long as the light mixture) and add Garden lavender oil. Be sure the lavender is not old and oily.

Take the remaining half of the white mixture and add a little Sea or Russian Green, enough to make a light blue or turquoise coloring.

The dark blue enamel is to be in the tone marked No. 5; the light blue in tone No. 1, which is the wide light space in the large circle and the light part of the three next size circles. The green is in No. 2 or the long space under the large circle around the small outline circles where it is indicated. Use a No. 1 sable brush for the smaller spaces. Thin the enamel with Garden lavender to the consistency of thick cream, so that it will flow easily from the tip of the brush. Pick up as much of the enamel as the tip of the brush will hold, do not press the brush into it, but pick it up from the side, raising the brush up, keep the brush well pointed while doing this, then carry it to the china. It should be dragged from the brush, not pressed off, barely allowing the tip of the brush to touch, this causes it to flow on smoothly. If the enamel is painted on in strokes as is done with the color the enamel will have a rough surface. It should be perfectly smooth without showing any brush marks or joins. Avoid adding lavender oil as much as possible, for there is danger of getting it too oily. The enamels should dry within ten or fifteen minutes after they are put on, otherwise they are too oily and there is danger of blistering in the fire. It is best to thin just a little of the enamel at a time to prevent it from getting oily.

When covering a large surface the enamel is made thinner,







BLUE BELLS—HARRIETTE B. BURT

(Treatment page 161)

work very quickly and work from one edge to the other to keep them all open, if you work from one edge until the starting point is reached it will become dry and show the joint but by working first at one end and then the other it will all be kept open.

Enamels require the same fire as for rose color. They should have a high glaze if fired properly; if they look dull it

is due to underfire, they will often blister if overfired, though this is not always the cause of the fire as has been said previously, it is also due to being too oily.

Any dark colored enamel may be obtained by mixing the powder colors until you obtain the desired color and then add one-fifth relief white and thin with lavender oil.



POINSETTIA PLATE—A. W. SLOAN

**P** AINT group of leaves in center with a thin wash of Blood Red and a little Carnation. All other leaves and outer band Yellow Green and a little Violet. Dotted background Gold. The dark background Yellow Brown and a little

Auburn Brown. Second Fire—Outline with Shading Green and Grey for Flesh. A thin wash of Albert Yellow and Yellow Brown over background in the center.



## MONKS HOOD (Page 173)—HARRIETTE B. BURT

*Treatment by Jessie M. Bard*

**O**UTLINE design carefully with Copenhagen Blue then fire. Second Firing—Paint design in with Banding Blue and Violet for the light side, shading with Banding Blue and a little Ruby. The centers are Violet and Blood Red; the leaves are Moss Green and Shading Green. The background is Yellow and Grey for Flesh and Copenhagen Blue.

Third Fire—Use same colors used in second firing, strengthening the shadow sides and putting clear washes on light side.

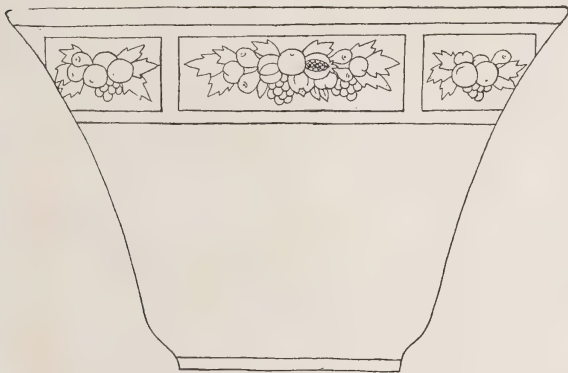


## BLUE BELLS (Page 159)

*Treatment by Jessie M. Bard*

**O**UTLINE design in Grey for Flesh, then fire. Second Firing—Paint flowers with Deep Blue Green shading with Banding Blue and Violet. The stems are Brown Green and Violet; the foliage is Shading Green and Moss Green.

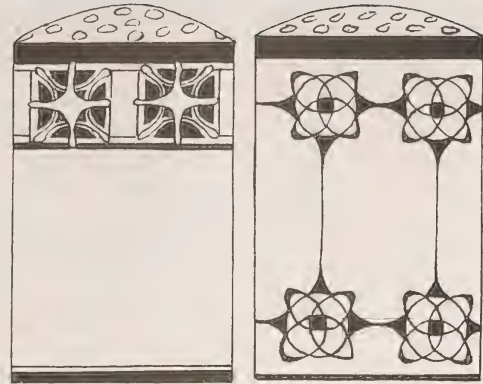
Third Fire—Go over design with same colors used in first firing.

SALAD BOWL ( $\frac{1}{4}$  size)—M. C. McCORMICK

**A**LL oranges, pears, peaches and the pomegranate to right center, yellow, made of Silver yellow and a little Orange, toned with Deep Purple and Brown 4 or 17, using more enamel for the lighter shades. Seeds of Pompadour and Capucine Red equal parts.

Grapes and lower center pomegranate made of Light Violet of Gold toned with Brown 4 or 17. Pomegranate on left of center Dark Blue toned with Brunswick Black and Deep Purple. All leaves Apple Green toned with Deep Purple and Brunswick Black.

The tint is three tones of Satsuma, body of bowl lightest, background panels next, and bands the darkest tone.



## SALT AND PEPPER—KATE CLARK GREENE

Gold with touch of color or enamel.



## DELPHINIUM (Page 165)

*Treatment by Jessie M. Bard*

**T**HE darker bunches are painted in with Banding Blue and Violet No. 2. Leave centers white in first firing, in second firing shade centers with Lemon Yellow and Grey Flesh. The light lavender bunches are painted in with Deep Blue Green and Violet No. 2. The centers are Blood Red, Banding Blue and Violet No. 2. The leaves are Shading Green, Yellow Green and Violet No. 2. The stems are Brown Green and a little Violet. The background is Violet, Blood Red and Grey for Flesh. Use same colors for touching up the shadow side of bunches.



## DELPHINIUM (Page 164)

*Treatment by Jessie M. Bard*

**A**RRANGE these flowers for a tall cylinder shape vase or tall pitcher. Carefully sketch design in, then wash light side of flowers with Deep Blue Green and a little Violet with touches of Roman Purple and Banding Blue in centers. The centers in the upper bunch have light center made of a thin wash Yellow, shaded with Grey for Flesh. The light bunches are a very delicate lavender blue; for this use Deep Blue Green and Violet are much more delicate. The centers are Roman Purple and Black. The leaves are Shading Green and Copenhagen Blue with touches of Grey for Flesh.

Second Firing—Shade the shadow side of bunches with same color used in flowers, use a little Grey for Flesh with it. The background is Lemon Yellow and Grey for Flesh with touches of Violet. Use same colors for touching leaves used in first firing.



## BORDER FOR SALAD BOWL—M. C. McCORMICK



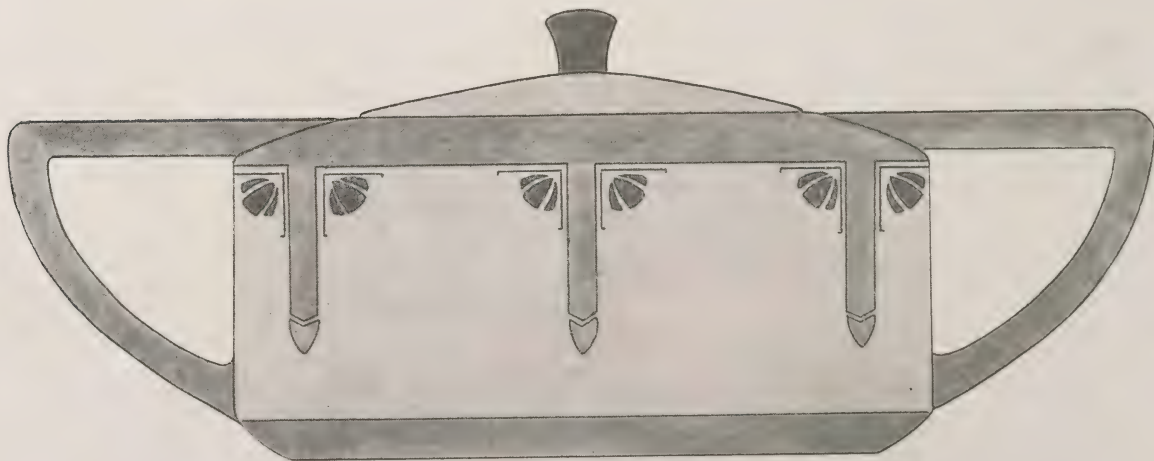
CUP AND SAUCER—CLARA L. CONNOR

Treatment by Jessie M. Bard

**O**IL the four petals of flower and dust with two parts Yellow Brown, one part Albert Yellow and three parts Pearl Grey. Oil band and handle and dust with one part

Grey for Flesh, one-fourth Lemon Yellow, four parts Pearl Grey.

Stems and oval forms are Roman gold.



SUGAR BOWL—CLARA L. CONNOR

Treatment by Jessie M. Bard

Wide bands and handles Yellow Brown Lustre for first fire and Yellow Lustre over it in second fire. Outline and flower form painted with Black. This should be gone over in the second fire.

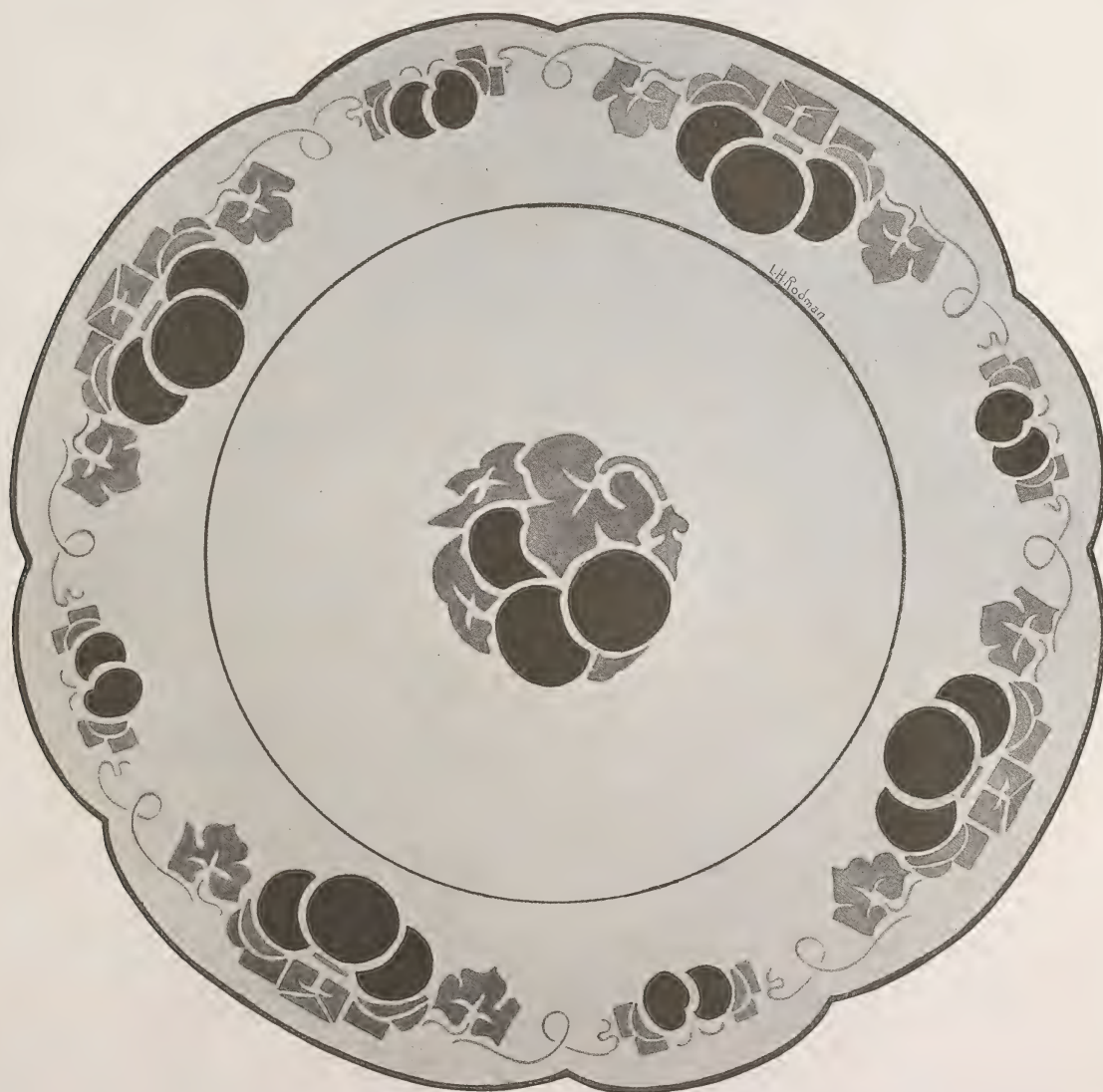




SUGAR BOWL—MRS. M. W. CAUDLE

Treatment by Jessie M. Bard

All dark parts of design are Green Gold. The three large flowers are oiled and dusted with two parts Apple Green, one part Yellow Green. All small flowers are painted with Yellow Lustre.



MELON BOWL (Leaves, Silver; Melon, Gold)—L. H. RODMAN



DELPHINIUM—PHOTO BY WALTER S. STILLMAN

(Treatment page 160)





DELPHINIUM—PHOTO BY WALTER S. STILLMAN

(Treatment page 160)



PLATE BORDER—RUTH M. RUCK

*Treatment by Jessie M. Bard*

**T**HIS should be painted very delicately. Outline is gold. Flowers painted with Rose, a very delicate pink at the edge and a little heavier toward center. Stems and leaves Apple Green and a little Violet.

### BURLEY EXHIBITION

Photographs of the exhibition work are shown in the Burley advertisement on page XV of this (December) number.

**T**HE annual exhibition given by Burley & Co. showed this year a few less pieces but of greater merit. Each year proves more emphatically the great value these exhibitions are to the workers in the various parts of the United States at a central point where the fruits of their industry can be attractively displayed to the visiting public and in friendly competition for the several cash prizes that are awarded.

Among so many, only a few can be mentioned within the space of a short article. We will first call attention to the prize winning pieces of conventional ornament. Both the clever designing and good execution on a Chocolate Pot by Miss Mabel Emery of Indianapolis, Ind., carried off the first prize. Her conventional lines in gold formed the pleasing ornament disposed on an odd blue top border with green accents, and a dull rose background which cut into a soft cream ground on the lower half of the pot.

The second prize went to Mr. Otto Trepte on a Tea Set of three pieces. The comment of the Jury was, that it showed the best proportioned decoration in etched gold on white background so far exhibited in Chicago. It has a firm, snappy handling of flowers and leaves well conventionalized. The handle and spout are treated in plain gold against the uncovered body of white china giving a pleasing contrast.

The first Honorable Mention was given to Miss Etta M. Beede of Minneapolis, on a Chocolate Pot. The ornament and color scheme combined a tone of faded green with gold bands, flower groups in metal colors attractively conventionalized. There was a specially clever spacing and coloring of the handle and spout. This piece was particularly noticeable for the good proportion in the decoration.

Miss Marie S. Maddox, of Texas, displayed a Chop Platter done in golden yellows and greens, a dandelion leaf and bud pattern ingeniously worked out and delightful in general coloring. This took the Second Honorable Mention.

Mrs. J. W. Dixon of Kokomo, Ind., received the Third Honorable Mention for plates in resist style of ornament, a delicate one color decoration on white of seemingly simple forms rather suggestive of the Orient.

The following are a few of the other conventional decorations. Mrs. A. P. Latham of Toledo showed a pretty bowl done without outline which is hazardous generally. Colors soft greens, border design with a strewn all-over pattern outside and a well divided broken band on the inside of the ring.

Miss Gertrude Gilpin of Portland, Ind., had a tall pitcher, roses and stalks, graduated rosettes as an upper flower band with cream bands as a background; the scheme has much merit but rather too irregular and lacks firmness of outline.

Miss Mary B. Cameron of Minneapolis, showed a bowl of pleasing ornament and well thought out in its divisions and color. The ground is a soft green tone, leaves and stems in darker green, flowers in rose, double band of green and gold at the top, no thought has been given to the inside, this is a drawback—a rich all-over scheme of color on one side and a blank white on the other is a mistake—not a part of the interesting but unwritten law of contrasts we all are working with.

Miss Grace Gale of Evanston, Ill., displayed plates of heavy, decisive borders, the designs and color scheme give promise for the future if she will give additional study to execution.

Mrs. A. M. Barothy of Chicago, showed a bowl and ladle, the design and coloring of the flowers are lovely, but a strong deep blue geometrical figure is too prominent, attracts the eye from the intended center of interest, with this detail in a light or neutral color the whole would be indeed charming.

Miss Armenia Sampey of Newton, Iowa, showed several good pieces, soft color schemes, interesting and delicate designs.

Mr. C. O. Manspeaker, of Battle Creek, Mich., displayed in one place a fine color scheme in grey blues and gold of most ingenious design, we would suggest that with this talent he adds more accuracy in execution.

Mrs. LeRoy T. Steward, of Chicago, showed a chop or fruit platter that is one of the richest in color and design ever produced by this talented artist, it is a unique handling of the geometrical forms with white marguerites; as always, she marked it "not in competition."

The following naturalistic work received prizes:

The first prize was awarded to Mr. E. Chalinor, of Chicago, for a plate with a foreign landscape decoration in blue greys touched with delicate yellows and rose in the foreground.

Mrs. Heimerdinger's claret pitcher shows that she loved her piece and had deft fingers for executing her convictions; the decoration is a misty golden rod, rich, and novel in handling, it took the second prize.

The first Honorable Mention was given for a most interesting Tea Set to B. B. Carlson, of Chicago.

Mrs. H. L. Freeman, of Chicago, displayed a set of fruit plates of sturdy design, gold ornaments holding in frame form various fruits all very rich in color contrasts to the white and shade ground. She was given the second Honorable Mention.

The third Honorable Mention was awarded Mrs. L. Petrie, of Chicago, on her dainty realistic figure painting; she has been rewarded for her courage as this style of ornament does not appear to have been greatly used for some time.

A ship in full sail painted by Arthur Cummings, is a fine picture painted on china—not a decoration, as china decoration is now understood.





CHOCOLATE POT—CRAFTSMAN GUILD

Treatment by Jessie M. Bard

**C**IRCLE, back of peacocks hard places on lid, handle and spot are Antique Green Bronze. Dark tones in peacocks and the band at top and bottom of pot are Green Gold. Wings Yellow Lustre. Remainder of peacock is Yellow Lustre for the lights and shaded into Yellow Brown Lustre. Light tone

on lid, bands and between peacocks, are oiled and dusted with one part Grey Yellow, one-half Yellow Brown, three parts Ivory Glaze. The remainder of the pot is oiled and dusted with two parts Pearl Grey, one part Grey for Flesh, one part Yellow Brown and one-half Meissen Brown.



CHILD'S SET, FROGS—ALICE B. SHARRARD

To be executed in blue and green on white.





CAMPANULA OR CHIMNEY BELL FLOWER—PHOTO BY W. S. STILLMAN (Treatment page 178)

## TANKARD, PEACOCK AND WISTARIA

*Henrietta Barclay Paist*

**T**RACE and outline the entire design including the boundary line, with outlining Grey or Black (water mixture). Tint the entire piece with a tint made of Copenhagen Grey, three-fourths; Copenhagen Blue, one-eighth; Blue Violet, one-eighth.

After firing lay the foreground with a wash of Grey Green, padding to make an even tone. Lay the flowers with Blue Violet, (or any Violet color not *too red*); the leaves with Grey Green and the stems with a light tone of Wood Brown. The peacock must be kept down, not as brilliant as usually treated. Begin by laying most of Blue Green over the head and neck, not too strong, blend gradually into Moss Green and then to Grey Green for the tail. Clean out the center of feathers, laying in Deep Blue Green in the eyes and Moss Green in the area around the eyes.

The stone lantern at the extreme right is laid with Neutral Grey. Fire again and go over the colors deepening some of the flowers and smoothing and flattening the colors of the peacock. The foreground must be a little lighter than the tail. Three firings should complete this piece which should have a general tone of grey.



## BORDERS (Page 171)

*Treatment by Jessie M. Bard*

**N**O. 1—Leaves and stems are oiled and dusted with two parts Grey for Flesh, one part Pearl Grey, one part Apple Green. Flowers oiled and dusted with two parts Peach Blossom, one-half part Blood Red, one part Pearl Grey.

No. 2—Leaves and stems oiled and dusted with two parts Pearl Grey, one-half part Grey for Flesh and just a little Lemon Yellow. Flowers oiled and dusted with one part Lemon Yellow and four parts Pearl Grey.

No. 3—Leaves and stems oiled and dusted with one part Moss Green and four parts Pearl Grey. Flowers outlined with same color and painted with two parts Albert Yellow and one part Yellow Brown.

No. 4—Petals of flowers and the two inside bands are oiled and dusted with two parts Banding Blue, one-half part Copenhagen Blue, two parts Pearl Grey. The dots and two outer bands are Roman gold.

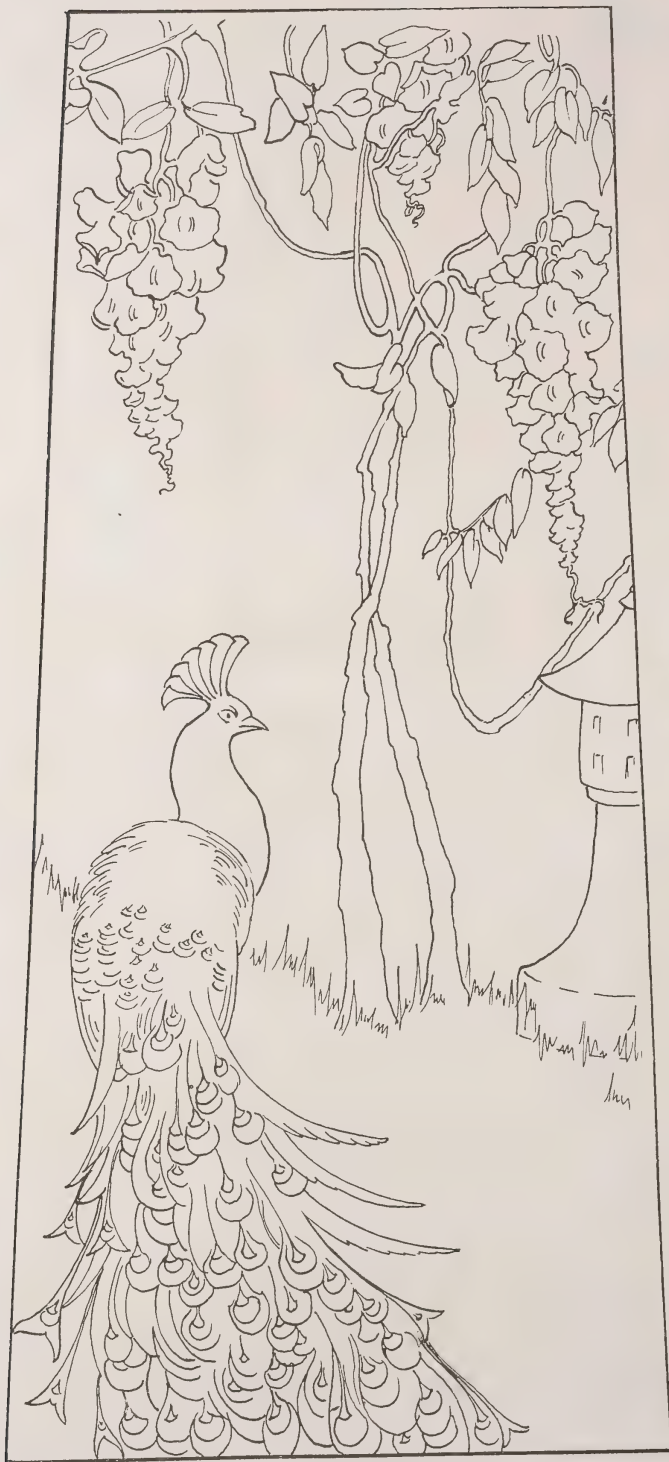
No. 5—Outline Meissen Brown and a little Yellow Brown. Leaves and stems, small square are oiled and dusted with two parts Moss Green, one-half part Grey for Flesh, four parts Pearl Grey. Flowers oiled and dusted with four parts Pearl Grey, one part Yellow Brown, one-fourth part Meissen Brown. Background a soft Ivory tint.



## CELERY SALTS (Page 171)

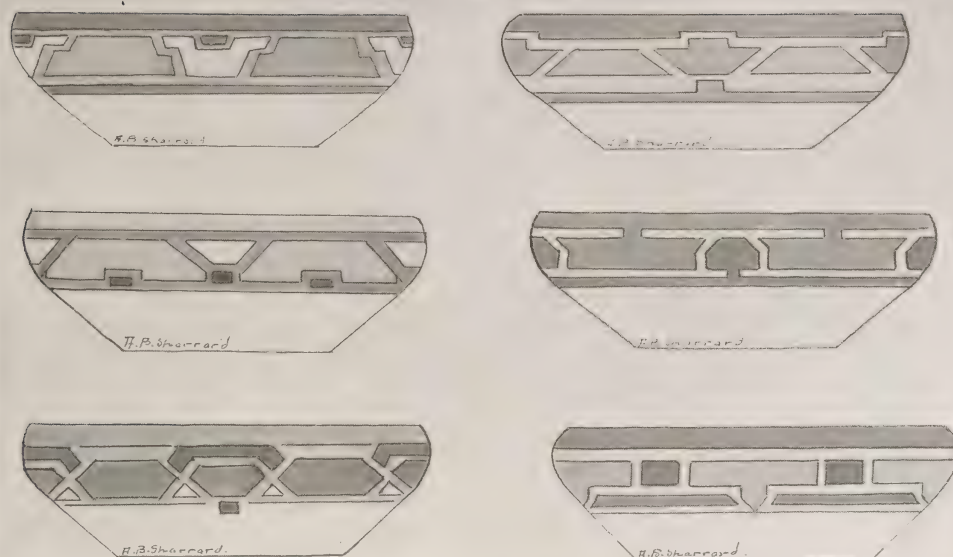
*Treatment by Jessie M. Bard*

**T**HE designs in two tones may be carried out entirely in Green Gold or a little Light Green or Yellow Lustre may be used. For the three tones use Green Gold for the dark tone, Apple Green and little Lemon Yellow for the grey tones and Yellow Lustre for the light.

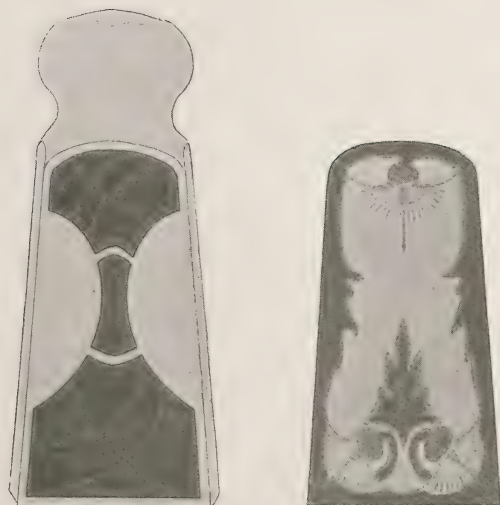


TANKARD—HENRIETTA BARCLAY PAIST

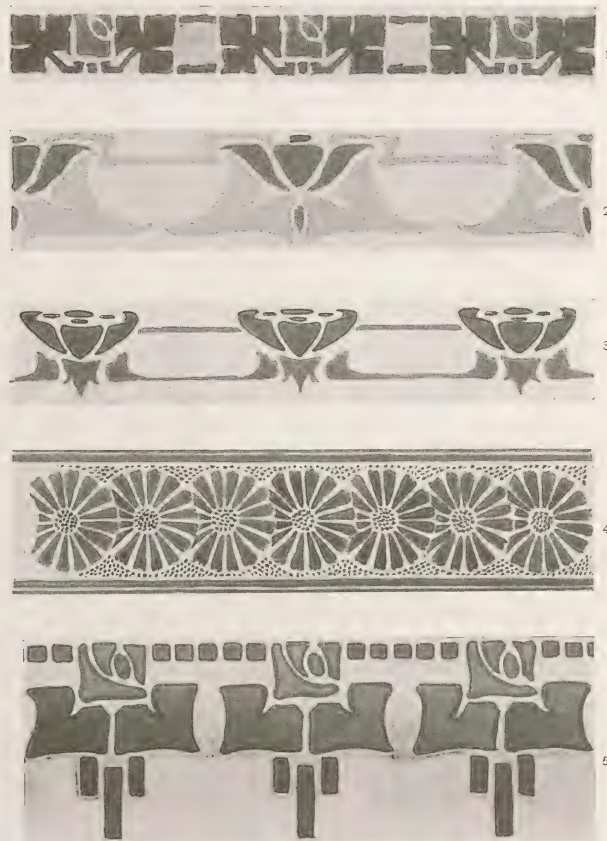




CELERY SALTS—ALICE B. SHARRARD



SALT AND PEPPER SHAKER—RUTH M. RUCK

*Treatment by Jessie M. Bard*

BORDERS FOR CUPS AND SAUCERS—COOLIDGE

**I**N the abstract design the grey lines are Green Gold outlined with Black. The dark background is painted with a thin wash of Apple Green and little Yellow. Green or a thin wash of Yellow Brown Lustre.

Flower motif: outline, Roman Gold; light background oiled and dusted with Pearl Grey and just a touch of Deep Blue Green; light part of flowers painted with Deep Blue Green and a little Sea Green. The dark parts are Banding Blue and little Copenhagen Blue. Leaves, caps of flowers and dark tint are painted with two parts Apple Green, one part Shading Green and a little Violet.



PLATE—WALTER KARL FITZE

Treatment by Jessie M. Bard

**O**UTLINE, stamen and stems are black. Dark part of flower Yellow Brown Lustre, the light turned over edges are Yellow Lustre. Leaves, Roman Gold. Section between design and edge of plate may be oiled and dusted with Pearl Grey and a little Lemon Yellow or the design may be moved nearer the edge and it will not be necessary to have a tint.



To be executed in blue and white or two tones



To be executed in gold on white or lustre.

MEDALLIONS FOR BONBONNIERE OR TEA TILE—M. W. CAUDLE





MONK'S HOOD—

1912

Treatment  
page 161



FRUIT BOWL—HENRIETTA BARCLAY PAIST



## FRUIT BOWL

*Henrietta Barclay Paist*

**P**INT the entire bowl with Satsuma, Neutral Yellow, or any deep old ivory. After firing trace on the design. Lay the leaves and stems with Grey Green. The apples with

Apple Green. The blossom ends with Wood Brown. Abstract lines in unfluxed gold. After firing, go over the green lightly to smooth the wash and flush on a little Deep Red Brown over the lower portion of the apples. Outline with unfluxed gold and go over all the gold lines. The inside of the bowl is tinted a lighter tone of the ivory.



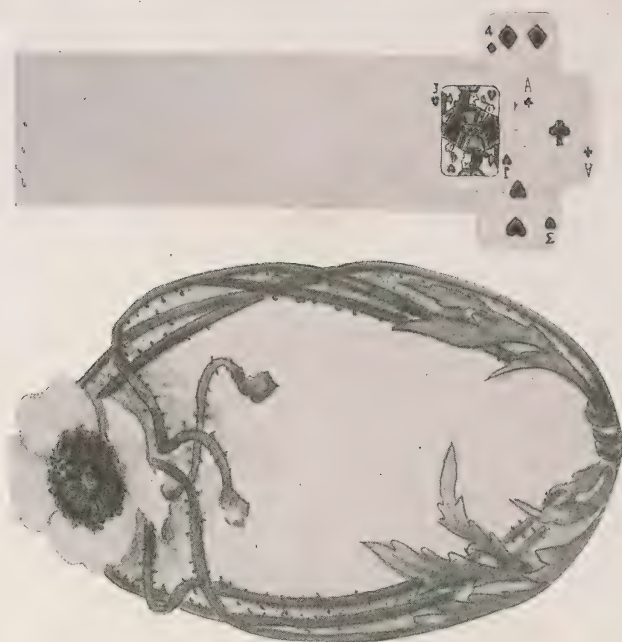
SANDWICH TRAY (Reduced)—A. KREBS

Treatment by Jessie M. Bard

**L**ARGE light space in flowers, buds and all of the light spaces in center are oiled and dusted with three parts Copenhagen Grey, one part Pearl Grey, and one part Apple Green. Grey tones in flowers and center and narrow band at edge are oiled and dusted with two parts Sea Green, one part Banding Blue, two parts Pearl Grey.

Leaves and all the grey tones are oiled and dusted with two parts Yellow Green, one part Violet, two parts Pearl Grey. Darkest tone is oiled and dusted with three parts Pearl Grey and one part Shading Green.

Second fire. Oil over entire surface of tray and dust with Pearl Grey and a little Deep Blue Green.



WEDDING PARTY—ALICE B. SHARRARD



PLACE CARDS—ALICE B. SHARRARD





MENU CARDS—ALICE B. SHARRARD



PLATE—MARY L. BRIGHAM

Design for blue or gold and white ware.

## CAMPANULA (Page 169)

Treatment by Jessie M. Bard

**F**LOWER white, shaded with a very little Violet and Lemon Yellow. Center, Yellow Brown; foliage, Apple Green and a little Shading Green for the light; Shading Green and a little Brown Green for shadow. Background a thin wash of Yellow Brown with a little Brown Green.

## WINTERGREEN (Supplement)

H. E. Hanscom

**B**ERRIES, Carnation and Yellow Red, 4-1, Stamens, Black; darker tones, Blood Red. Leaves, Moss Green and Grey for Flesh, 2-1. Reddish leaves, Grey Green and Blood Red, 4-1. Backs of leaves, Pearl Grey and Blood Red, 4-1. Stems, Dark Brown and Blood Red, 3-1. Background, Shading Green and Pearl Grey, 1-4. Blossoms, shaded with Grey for Flesh and Apple Green, 4-1, and warmed with faint wash of Lemon Yellow in lights.

TREATMENT BY JESSIE M. BARD

**F**IRST Firing—Paint leaves with a little Moss Green and Shading Green for the light leaves; for the darker leaves add a little Brown Green; the reddish leaves are Yellow Brown and Blood Red; the stems are Auburn Brown and a little Blood Red; the berries are Yellow Brown with a little Yellow Red on the light side, Blood Red and just a little Roman Purple on shadow side.

Second Firing—Outline carefully with Black and just a little Ruby added to the Black, then carefully paint a background of Grey for Flesh and Yellow Brown. Then paint the leaves in again by using a thin wash of Apple Green in the lighter leaves and Brown Green on the darker leaves. The berries are washed with the Yellow Red applied thin and Blood Red on the shadow side.

## STUDIO NOTES

Emily F. Peacock announces a special exhibition of antique jewelry and brasses and her own hand wrought jewelry, at 578 Madison Avenue, between 56th and 57th Streets, New

York City. Exhibition and sale November and December.

Miss Sally S. Holt of New Orleans, La., has changed her address to 1434 Pleasant Street. In the fair held at Jackson, Miss Holt received three first premiums on her decorated china and one on her designs.

## ANSWERS TO CORRESPONDENTS

M. W.—A punch bowl may be placed in any way in a kiln. If it is placed on the bottom of the kiln it would be best to put it on a stilt or something that would prevent the base from heating too quickly. The best way is to stand it on edge against the side of the kiln. The base can be raised up by putting some square pieces of fire clay, which are used in the pottery kilns, under it, placing it almost perpendicularly and thus saving a good deal of room.

One who has been greatly helped by the *Studio*.—The cause for Mother of Pearl Lustre turning to a powder in the firing is that it has been applied too heavy.

A. W.—You will find full directions for dry dusting in the "Lesson for Beginners" by J. M. Bard, in the April, 1912, *Keramic Studio*. There is no stated length of time for the oil to dry, sometimes the oil is applied heavier than at other times and requires more time for drying and the condition of the weather also affects the drying. It is best to use the dauber on a large surface, it is almost impossible to get it even without.

J. J. H.—Yes, you can fire glass in a china kiln but it requires a very much lighter fire, not much longer after you begin to see color, you cannot stack the glass on top of each other. A special gold is prepared for it.

S. L. G.—Dresden designs were used on china a number of years ago. The flowers are treated in a flat semi-conventional manner and usually are very small and in garlands. The figures are colonial. You will probably find illustrations of the work in an encyclopedia. It will be all right to decorate the tray in pink and blue.

W. W. N.—The following is a formula for grounding oil, three parts boiled linseed oil, six parts essence of turpentine, four parts asphaltum. Boil a half hour stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be the consistency of syrup. Care should be taken so the flame does not reach it and catch fire. Cork it up tightly and set aside for use.

F. D. W.—Sugar and water can be used for the outlining color, or the medium, which ever you prefer. Silver is quite satisfactory on china and is used a great deal. A very satisfactory kind is that which is put up in small boxes the same as the gold, in some makes it is called white gold.

H. E. A.—It would be best to take the lustre off if it can be done without interfering with the rest of the design. Lustre comes off very easily with the use of eraser for china. The platinum pins should not affect the china as it takes a much greater heat than you can give the china, to affect them.









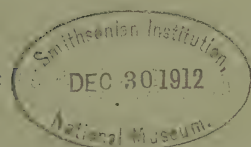
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KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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# KERAMIC STUDIO

Vol. XIV, No. 9.

SYRACUSE, NEW YORK

January 1913



We are presenting this month, in black and white, the three prize winning sets in the New Year's competition. We regret that the time is too limited to produce them in color as they were really charming. The first prize breakfast set by Miss Jetta Ehlers, of Newark, N. J., is exquisitely dainty with its lavender blue border broken with pink posies and is, perhaps,

from the point of view of ease of execution in one fire, the best of the three, but the luncheon set of Albert Heckman, of Pittsburgh, Pa., has a refined elegance when seen in the color scheme of green, silver and gold that makes it exceedingly attractive, while the dinner set of Miss E. Miriam Wood, of New Orleans, is very restful with its wide sweep of pale sea green and occasional accent of pale rose. We have a number of other excellent designs purchased from contributors to the competition which are not far behind the prizes and we shall give them in the near future.

✦

Believing it will be of interest to a large number of *Keramic Studio* readers we quote below a few paragraphs from a recent letter of Marshal Fry in regard to the passing away of his mother, whose name is a household word with hundreds of ceramic workers all over the United States.

"I do not need to tell you what it means to me to be without my mother, as you know how inseparable we always have been. During my entire life my mother and I have been constant companions, scarcely ever being separated. During the last ten years we have been nearer together than ever, and as I have been getting older, I have more and more appreciated her, and realized how wonderful she was, and what a marvelous and precious thing her sympathy and love for me was. It is one of the things I have to comfort me now, that I really did in a large measure appreciate her, and she knew that I was absolutely devoted to her. I have very few regrets in that line.

"Her greatest ambition was for my success in painting. She felt that I had taught long enough, and that it was time that I had a chance to devote all my time to my own work, and so for two years I have had no classes, and have been painting, and have exhibited in the Academy every year for three or four years, having also had pictures in Philadelphia, Washington, and Pittsburgh. Her whole ambition was bound up in my making a success of painting, and she was so anxious for the last few years to get me fixed financially so that I would not have to agonize over money matters too much. To this end, we remodelled our beautiful old house at Southampton with reference to renting in the summer, the house being so attractive that it rents readily at a good price. My mother was deeply interested in this venture, and helped to foster it in every way, helped to plan it last winter, and helped me in furnishing it, in the Spring. Every bit of the house, every tree and shrub about the grounds is associated with my blessed mother,—her heart was there at Southampton, and our beautiful house we had helped to create, together,—we had planned it all together, and worked it all out together, planted the trees, many of them ourselves, everything reflects her blessed presence.

"You can understand how thankful I am that our last few weeks together could have been spent in the beautiful house that we both loved so much. During the summer we lived in the little cottage which I bought, near my studio, but on October 1st we took possession of the beautiful big house, and the last weeks were spent so much more comfortably than would have been possible anywhere else, having steam heat, etc.

"While mother wanted me to paint pictures rather than be engaged in any ceramic work, she always had a great affection for the latter, and nothing gave her greater joy than to get out her lustres and experiment for interesting and unusual color combinations. When I gave up teaching ceramic work mother had in stock many hundreds of dollars worth of white china, and she has been so attached to it that we have kept it all these years, intact. She has always hoped that I would be able to make use of it. One of the things she has been doing the last two or three years is to make a very large dinner set of beautiful plain shapes in china, and treating them with wide bands of gold. She was planning to have enough dozens of things so that they could be divided among Howard and myself and Charlie's children. She had nearly completed the set, a large number of pieces being finished ready to fire at the time of her death. The set was exceedingly handsome and distinguished, all the pieces having been selected with great care as to form, etc. The completing of this set is one of the things I shall feel it a sacred privilege to do.

"I am constantly receiving beautiful letters from friends all expressing so much love and affection for mother, such beautiful letters! Have received so many letters from people who had only met her in a business way in the old days when we were teaching and doing firing, and everyone who knew her was impressed with her rare qualities, her gifts, her strong mentality, her courage and her sweetness. People who perhaps only met her a few times never forgot her, and some of the letters I have had tell of the wonderful impression mother made on them, how much comfort she was to them at times when they needed comfort, etc.

"It has been one of the great comforts to us to learn how much she meant to other people, how much she was admired and beloved."

✦

Two valuable new books on design have just come to the editorial table and we would advise all students who can afford it, to add these to their equipment. They are books to keep always on the work table for reference. Both are fully and beautifully illustrated in black and white.

"Theory and Practice of Teaching Art," by Arthur Dow, Columbia College.

"Text Book of Design," by Charles Kelly, of University of Illinois and Wm. Woull, of Harvard College.

✦

We have received for the October competition designs by E. Senderling, M. Phillips and J. Slocumb, which we were unable to return to their authors because their address was not written on the designs and had been mislaid or lost in some way. We also had offers to make them for some designs we wish to keep. Will these three designers be kind enough to write to us?



LUNCH SET—A. W. HECKMAN

*First Prize in Lunch Set Competition*

THIS set may be executed in one firing by first sketching in the design with diluted India ink, use distilled water in diluting, and then tinting the background, after which the piece should be dried well in a hot oven previous to painting in the units and connecting lines. For the flower forms and upright center stems use two parts Yellow Brown, one part Copenhagen Grey with a touch of Sepia. The leaves and outer lines are two parts Olive Green and one part Copenhagen Grey. The centers of the flowers are a bright Yellow. For tinting the lighter part of the background use Lemon Yellow with a little Yellow Green and for the darker parts add Yellow Brown. The border on the bottom of the jar is to be used on the edge of the lid.

This design is much more effective when done in several firings, using Yellow and Yellow Brown lustre together with

Gold, Green Gold and a touch of Bright Green color. For the first fire mark out the lines along the edge of the borders and paint in the lustre. The lighter tint is Yellow padded very thin and the darker values are Yellow Brown lustre. Tint the lid the same as the body of the jar and use the narrow border on the edge of the lid. For the second fire paint in the leaves and outer bands with Green Gold and the flower forms in Roman Gold. Paint in the centers of the flowers and center upright stems with Empire Green. Repeat this fire, burnish the gold and give the whole jar a wash of Yellow Brown lustre.

The handle may be in gold or in Yellow Brown lustre according to the individual preference. If gold is used wash the lustre over it also as with the flower forms. For a simpler one-fire treatment execute in gold, silver and green or blue green and yellow brown on the white china.



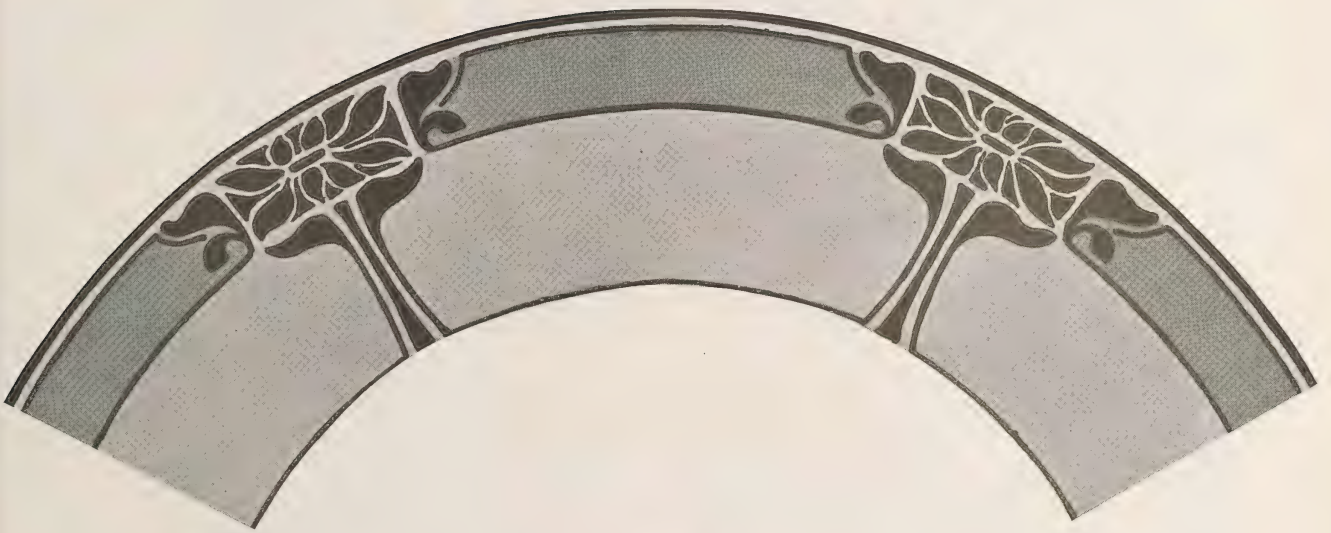
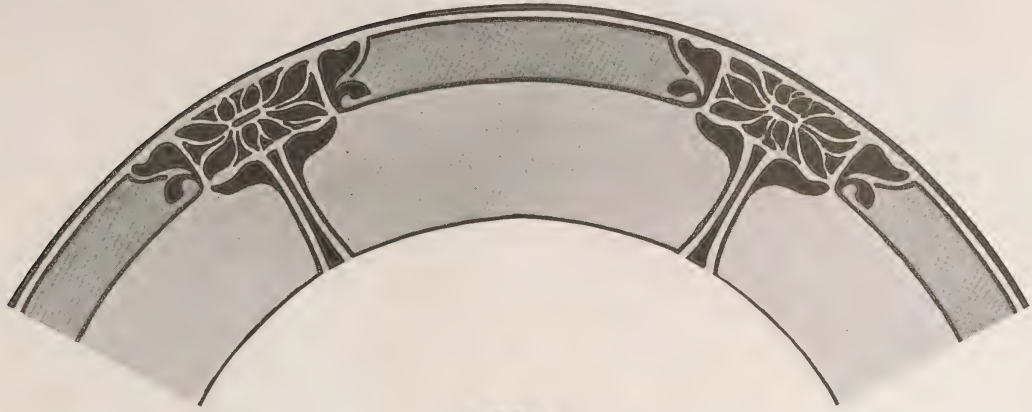
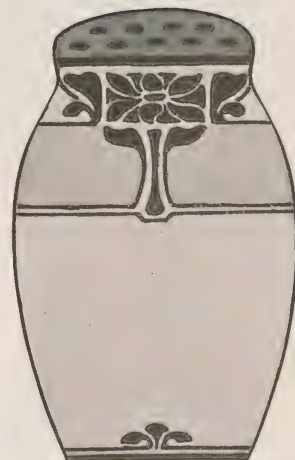


PLATE AND CHOP PLATE FOR LUNCH SET—A. W. HECKMAN  
First Prize in Lunch Set Competition



LUNCH SET—ALBERT W. HECKMAN  
First Prize in Lunch Set Competition



PEPPER SHAKER—ALBERT W. HECKMAN

#### BREAKFAST SET

*Jetta Ehlers*

IT IS necessary in doing things for one fire, to be particularly careful in the handling of the color. Only enough oil should be used to keep it pliable, the less the better. Use a small brush, a number four square shader is excellent. Lay the color as smoothly as possible, avoiding the use of a pad as one is apt to lose much of the life and snap of the work in padding it. A very simple list of colors was used in this design. Dark Blue, Ruby Purple, Carmine No. 3 and Moss Green V, all Lacroix colors, chosen because the quality of the tube color is so especially adapted to this kind of work. The colors were mixed with a bit of painting medium.

The band and basket are blue-lavender made with Dark Blue toned with Ruby Purple and used in rather a light tone. The flowers are painted with Carmine No. 3. The leaf shapes are Moss Green V, toned with a wee touch of Ruby Purple. After the bands are painted in, the outer edge is cleaned by means of a paint rag held over the thumb nail.

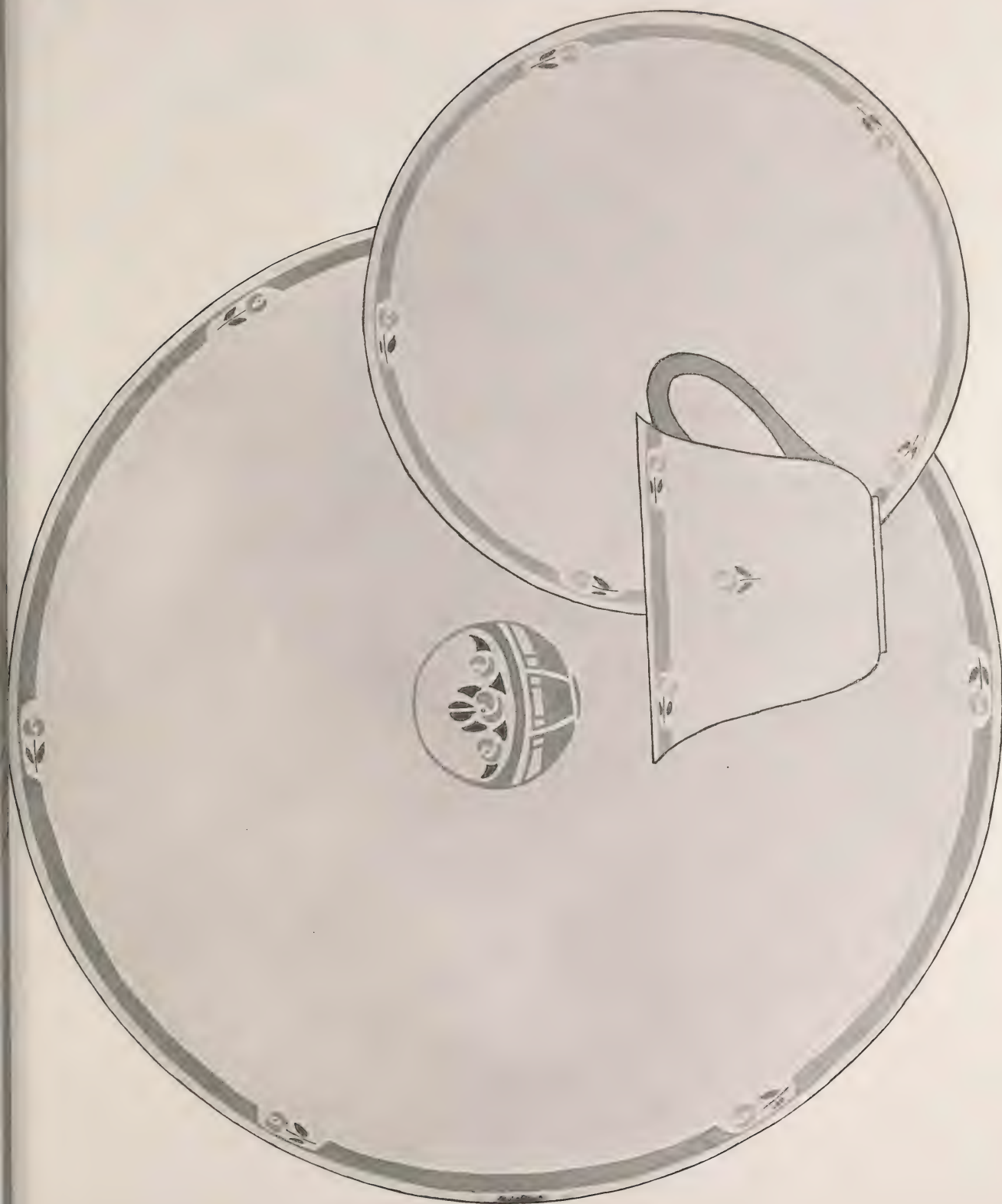
The edges of all the pieces are left white. No outline is used, and the design is applied by means of tracing paper and graphite impression paper.

Anyone possessed of a little ability in drawing can easily paint in the little florets freehand. The set can be done with little labor. It simply requires exactness in handling.



BREAKFAST SET—JETTA EHLERS  
First Prize in Breakfast Set Competition





BREAKFAST SET—JETTA EHLERS  
First Prize in Breakfast Set Competition



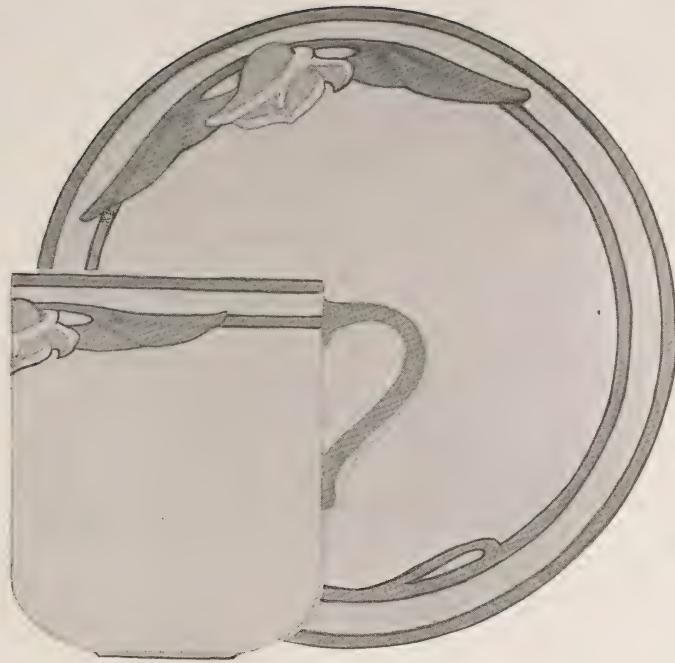
BREAKFAST SET—JETTA EHLERS  
First Prize in Breakfast Set Competition



## DINNER SET—ELLA MIRIAM WOOD

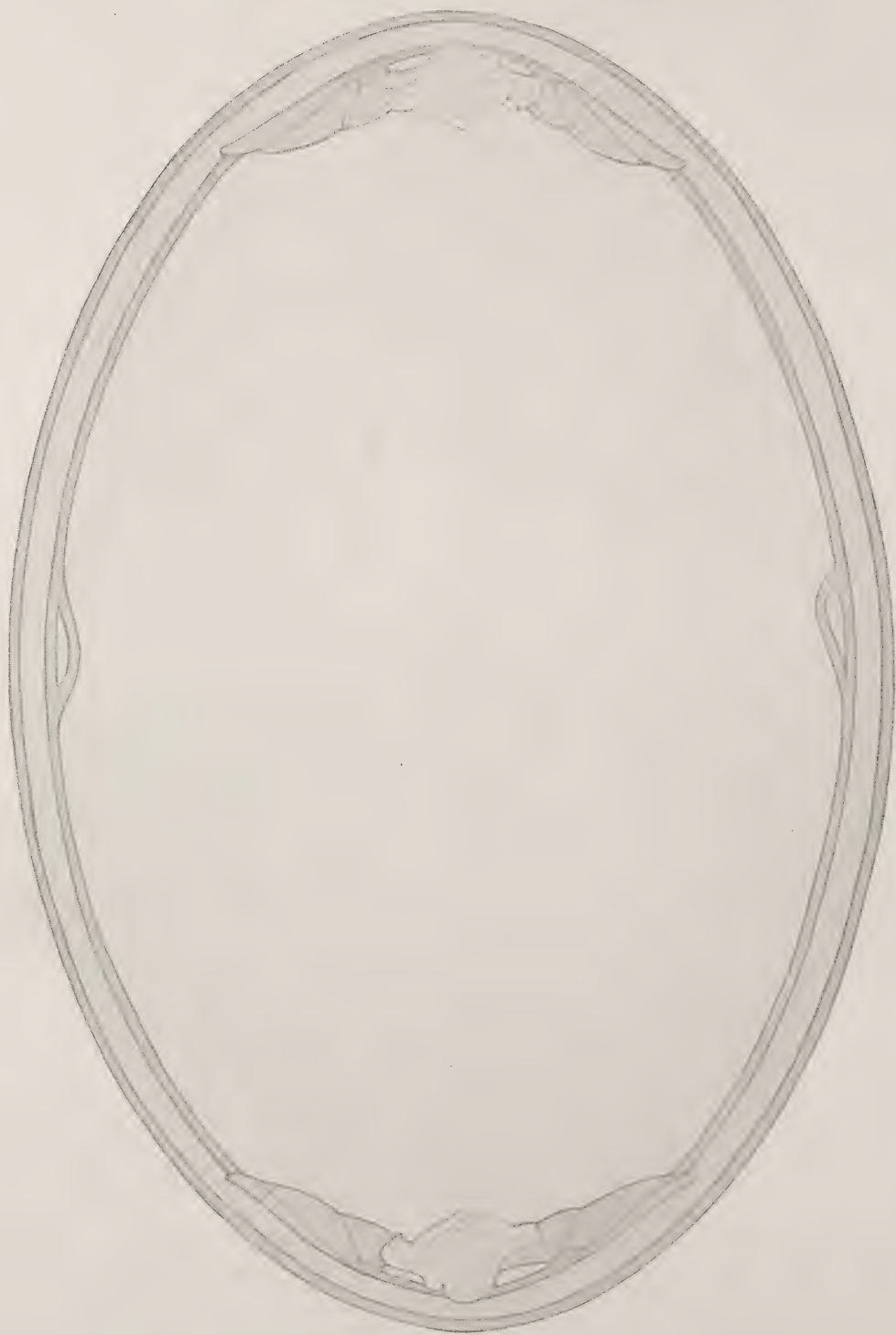
*Treatment by Jessie M. Bard*

TRACE in design and oil stems, leaves and handle of cup with Special Tinting Oil and dust with four parts Pearl Grey and one part Deep Blue Green. Oil between the two bands and dust with Pearl Grey and a touch of Deep Blue Green. Paint the flower with a thin wash of Rose using it a little heavier over the darker parts. Center of flower a thin wash of Yellow.



FULL SIZE SECTION OF PLATE, AND CUP AND SAUCER, DINNER SET—ELLA MIRIAM WOOD

First Prize in Dinner Set Competition



DINNER SET—ELLA MIRIAM WOOD  
First Prize in Dinner Set Competition





Full Size Section of Platter



DINNER SET—ELLA MIRIAM WOOD  
First Prize in Dinner Set Competition



Ingle Gammon.

M. Ellen Iglehart.

Margaret Hammond.

## CHICAGO CERAMIC ART CLUB EXHIBIT

Ione L. Wheeler

THE twentieth annual exhibition of the Chicago Ceramic Art Association opened October first to continue until the twenty-third. In the variety and individuality of work shown, this display is of particular interest, maintaining the reputation of the Club for strong and original work. Members realize the necessity of erecting designs influenced by their study of nature and of not depending upon historic ornament for their inspiration.

For the most appropriate design for a dinner set the A. H. Abbott Prize was awarded to Miss Lillian Foster. The design is of small flowers in enamels, connected with bands of grey outlined in gold. The spacing and proportions in this set are most successfully planned.

Miss Mary E. Hipple received the A. H. Abbott Prize for the best piece of work in enamels. This is presented upon a Satsuma Vase with strikingly original design. For its motif the author has utilized the daisy. This piece is a very welcome departure from the general use of enamels in very small flowers adapted from historic ornament. The artist has been successful in floating her enamels over much larger spaces than the average worker generally shows and the work is intensely interesting in the original style of handling.

The F. B. Aulich Prize offered for lustre in design on an eight inch vase was presented to Mrs. Isabelle C. Kissinger. Nasturtiums in colored golds band the vase very effectively. The base of the vase is in yellowish green lustre.

Mrs. Ione L. Wheeler was awarded the Special Prize for the best group of lustre.

Miss Marie Bohmann shows a teapot and tray in a strong

and pleasing bleeding-heart design painted in tones of pink, green, brown and gold.

From this studio too, come a dresser set, daintily done in bands of blue with pink flowers upon a ground of ivory tint, and a satsuma card plate with all-over design in pink and green enamels with a background of a pleasing shade of tan.

A sandwich tray and six plates executed by Miss Bessie Brower form a striking note in the exhibit. The motif used is the dwarf cedar, the colors are blue grey and rich reddish brown.

Miss Anna Cornich shows a plate in tones of blue that would make a pleasing breakfast set. She also offers a vase in pale blue lustre.

Miss Amanda Edwards sends a tray with a Japanese poppy motif, very strong in color and unusual in design, also a cup and saucer in a New Zealand design.



Abbie Pope Walker.





Ione Wheeler, awarded special prize for best lustre group



Lillian Gunther, Marguerite J. Rood, Marie B. Bowman, M. Ellen Iglehart, Amanda Edwards

Miss Ingle Gammon is represented by a unique tea set in gold and yellow and green lustre. Miss Margaret Hammond shows a dinner plate in a pleasing arrangement of small blue grey flower, and a satsuma teapot and tile in gold and red enamels, which shows admirable restraint in decoration.

Strength and originality are shown in the work of Miss Mary Hipple. A cleverly arranged geometric ornament in rich tones of olive green, brown and gold on a satsuma tint background makes a most charming decoration for a chocolate set. A cup and saucer decorated with clusters of flowers, narrow bands of gold and blue enamel, with the prize vase already mentioned, complete her exhibit.

Miss M. Ellen Iglehart is represented by a very elaborate dresser set skillfully executed and the design is cleverly adapted to the various shapes. A pleasing effect of small flowers in the colonial coloring presents the soft, harmonious tints for which this artist is noted. As a dresser set is for constant use, the flat color is far more practical than the enamels. A particularly successful arrangement of fruit is displayed on a set of punch cups.

Mrs. Isabelle C. Kissinger displays one of the most attractive pieces in the exhibition, a finely executed punch bowl with an elaborate design of bitter-sweet. The color is rich and harmonious and the structural lines used add greatly to the strength of the design. A set of monogram plates are well thought out, the monogram comprising part of the design and so not offensively thrust upon one's notice as is often the case. A blue and green enamel box is perfect in execution and color. A dresser set in tiny flowers thoughtfully arranged in a design which recognizes the value of the corners, and adapts nicely to all different shapes, is most attractive, and extremely dainty and fitting for any rooms in which it might be placed. Equally successful designs are shown upon salt and pepper shakers and three very attractive lustre bowls.

Bertha Lockwood sends a lustre vase good in design and most attractive in color effect obtained with copper, gold and nasturtium lustre, also a compote in green lustre with grape design worked out in Roman and green golds and a charming dinner set in green and pink.



Margaret Hopple.

Awarded the A. H. Abbott Prize for the best piece in Enamels.

Lillian M. Foster.

Awarded the A. H. Abbot Prize for the Most Appropriate Design for Dinner Set.



Bertha L. Lockwood. Bessie S. Brower. Anna V. Cornish.  
Abbie Pope Walker. Maud Meyers.

Maud Meyer's offerings are all in dark coloring, making attractive spots among the more daintily colored pieces. She is represented by two vases in blue, a candlestick in black and silver, an incense jar in black and gold, and an effective satsuma vase in red and green enamels.

Abbie Pope Walker sends a garden coffee set, quaint in design and colors of pale green, pink and gold. A very attractive salad bowl is in grey blue enamel with narrow gold bands. The effect of the basket of flowers in green, pink and black is pleasingly worked out upon a faience plate. A large bonbon with a geometric design in three colored golds and enamel jewels combined with green lustre is very successful. A landscape design in gold and silver outlined in paste is effectively carried out upon a very attractive fernery. Four pieces in pale green lustre and a vase of lustre over gold, complete her exhibit.

Marguerite Rood sends a beautiful vase decorated with a band of conventionalized nasturtium leaves and flowers in gold on a rich green lustre background. This is very successful both in design and color.



#### GOLDEN-ROD AND BUTTERFLY (Supplement)

Colored Photograph by Walter S. Stillman

Treatment by Jessie M. Bard

FOR the tender light on flowers use a thin wash of Lemon Yellow and for the warmer light use Albert Yellow, for the shadows add Yellow Brown and for the darkest tone add a little Brown Green. Stems and leaves, Apple Green and a little Violet for the lights, add a little Brown Green for the shadows and for the darkest tones use Shading Green and Brown Green. Background, Grey for Flesh and little Lemon Yellow for the light tone and Grey for Flesh and Violet for the darker.

Butterfly, Albert Yellow for the light tone shaded with a little Yellow Brown, Banding Blue and Black for the lights on the darker tone and Black with a little Ruby for the shadow side.



#### IRIS, MME. CHEREAU, WHITE WITH VIOLET FRILL

Photo by Walter S. Stillman (Page 193)

Treatment by Jessie M. Bard

CAREFULLY draw this design in, then paint a background with Copenhagen Blue, Violet No. 2 and Grey for Flesh. Then paint flowers, the shadows, with Apple Green, Violet and a bit of Grey for Flesh. The edges are marked with Violet. The stamen is Yellow Brown, very thin and a little Grey for Flesh. The stems have a little Blood Red and Violet. The leaves are Apple Green and Shading Green.

Second Firing—Use same colors used in first firing. Over

the flowers wash a very thin wash of Lemon Yellow. The shadows are gone over very delicately.



#### IRIS PALLIDA DALMATICA, LAVENDER BLUE

Photo by Walter S. Stillman (Page 192)

Treatment by Jessie M. Bard

FIRST Firing—Flowers are painted in very delicately with Violet No. 2, just a little Deep Blue Green and shaded with Violet and Apple Green. The yellow in flower is Lemon Yellow; the calyx is Yellow Brown and Brown Green used very thin; the stems are Apple Green and Brown Green. Leaves are Shading Green and Yellow Green.

Second Firing—Touch up the shadow side on flowers with Banding Blue and a little Grey for Flesh, then shade leaves with Yellow Green and Brown Green. Paint background with Blood Red and Violet delicately and Brown Green and Shading Green around flowers.



#### IRIS—JACQUESIANA, STANDARDS, GREY CLARET, FALLS, CLARET

Photo by Walter S. Stillman (Page 194)

Treatment by Mrs. K. E. Cherry

FOR the lighter side of flowers use Deep Blue Green, Banding Blue and Violet No. 2; for the darker side use Banding Blue and Royal Purple; in the very deepest touches use a little Roman Purple and Banding Blue; the markings are Lemon Yellow; the striping is Blood Red and Violet; the leaves are washed in with Shading Green and Yellow Green, very light, then the darker tones are Shading Green and Copenhagen Blue and a little Black; the buds are Deep Blue Green and Violet; the lower part of flowers and buds are made with a thin wash of Yellow Brown and Brown Green.

Second Fire—Use the same colors as first firing in flowers using the colors very light on the lighter side; use same colors in leaves on shadow side. Wash a thin wash of Apple Green over the light side; wash background with Lemon Yellow, Yellow Brown, Grey for Flesh and Violet; the stems are Lemon Yellow, Yellow Green shaded with Yellow Green and Shading Green.



#### STUDIO NOTE

Miss May E. Reynolds, Auditorium Bldg., Chicago, Ill., has recently bought out the entire studio stock and goodwill of Miss May Armstrong and will hereafter occupy both studios,



Isabelle C. Kissinger, awarded the F. B. Auflich Prize for the best decorated Lustre Vase



115 and 116. In this transfer she has acquired all of Miss Armstrong's water color studies for china in the conventional, semi-conventional, Japanese, etc.

The *Fine Arts Journal* of Chicago writes of this young artist as follows: Miss Reynolds is a graduate of the Cincinnati Art Academy, a pupil of Duveneek, a member of the "Woman's

Art Club" of that city, and for many years studied under Vincent DuMond, Walter Appleton Clark, and others as a member of the Art Students' League of New York. While a student of portraiture, exhibiting in the Cincinnati Art Museum, Miss Reynold's love of color and nature led her to paint china, in which she is wonderfully successful.



IRIS, LOHENGRIN—PHOTO BY WALTER S. STILLMAN Treatment by Jessie M. Bard

THESE flowers are an old rose color marked with darker streaks of lavender, with rich orange beard. Paint flowers, the three upper leaves, with Yellow Brown, Blood Red and a little Violet. The lower leaves are Violet and Copen; hagen Blue. The markings are Royal Purple and Blood Red; the beard is Yellow Brown, Albert Yellow. The stamen is

Yellow Brown and Violet. The stems are Blood Red and Violet. The leaves are Shading Green and Grey for Flesh. The background is Violet, Blood Red and Grey for Flesh.

Second Firing—Use same color used in first firing. Do not go over the lights, just strengthen the shadow side.



IRIS PALLIDA DALMATICA, LAVENDER BLUE—PHOTO BY WALTER S. STILLMAN

(Treatment page 190)





IRIS, MME. CHEREAU, WHITE WITH VIOLET FRILL—PHOTO BY WALTER S. STILLMAN

(Treatment page 190)



IRIS, JACQUESIANA, STANDARDS, GREY CLARET, FALLS, CLARET—PHOTO BY WALTER S. STILLMAN (Page 190)





INTERIOR GALLERY CHICAGO ART INSTITUTE—ARTS AND CRAFTS EXHIBITION

CERAMICS AT THE ELEVENTH ANNUAL EXHIBITION  
OF ART CRAFTS OF THE CHICAGO ART INSTITUTE*B. Bennett*

IT is unfortunate that words cannot convey the subtlety or peculiarities of color which are some of the prime qualities in pottery results. The enthusiastic admirer can but call attention to the ideas conveyed by the various potters thereby arousing sufficient public interest to create the desire first to see and examine, and then to possess. There are two necessities to consummate the desired result, the first to obtain novel, well wrought pieces to exhibit, the second to spare no pains in installing the work to be exhibited before the public eye.

The Art Institute of Chicago is the only big museum in this country that so far recognizes the crafts in art that it holds annually an exhibition of work gathered from every part of the United States. The large galleries are decorated in novel manner each year, but the exhibition just closed certainly excelled all that have gone before.

One illustration shows the general arrangement of one of the five picture galleries devoted to the crafts this season. On the walls, that were done in soft linen tones, with a deep green running stencil pattern, along edges of walls and cases, were flat cases containing small pieces of weaving and lace and embroideries. The floor cases, some large, some small, held all manner of objects such as silver, pottery, porcelain and carvings.

The case containing the Robineau porcelains is shown with its special installation on a changeable tan marquisette over

MRS. J. W. RICE AND MR. VOLKMAR, POTTERS  
DURANT KILNS POTTERY



Vase, Brown Flamme,  
Fulper Pottery

Pitcher and Small Bowl, lustre  
Mary M. Hicks

cream ground. This brought out the colors like jewels in the collection that has created the greatest ripple of international interest to potters and collectors since the invention and perfection of Rookwood ware.

Mrs. Robineau has devoted her time to what is perhaps the most difficult work in the ceramic field, the making of

porcelain decorated with high fire colored glazes. The use of these glazes precludes all decoration by painting, the only possible decoration being the modeling in some way of the designs in the dry paste, before firing. Of the very few processes at her disposal for this decoration of the body of a vase, Mrs. Robineau prefers one which has been very little used in the history of pottery, because it requires much time and infinite patience. It is technically called "excised decoration" and consists in tracing a design on the vase, and then scraping the background until the design stands out in relief. The tall vase with scarab design, the lantern and the vase with an all-over pattern of daisies and grotesque figures of Satyrs, are fine examples of this difficult work. For more simple pieces Mrs. Robineau uses beautiful mat, crystalline or flammé glazes. One of our illustrations is of a charming little vase in pale blue crystalline glaze with carved white stopper. The tall, fuselé vase, in the same illustration, in pale green crystals, is a remarkable example of throwing and firing.

The finest pieces from the Rookwood kilns during the year are collected and sent to be displayed: the soft grey blues and delicate browns in the landscape vases, the soft greys and whites and pinks of the smaller Japanesque mat glazes, the dream-like depth to the iris ware with its wonderful flowers white and sea-shell pin poppies on a ground suggestion of the dawn, rose sprays fairly sparkling with the morning dew. Such decorators as Sallie E. Coyne, Sara Sax, K. Shirayamadani, Edwards Diers, Leonore Asbury, Lorinda Epply and Charlie Schmidt, should go down to posterity as some of the art makers of the day.



CASE OF ROOKWOOD POTTERY





## CASE OF ROBINEAU PORCELAINS

The Durant Kilns, Mrs. J. D. Rice, and Mr. Volkmar, potters, have added novelty to the work by their display of pieces for table use in Persian feeling, white enamel glaze showing rose pink quality, in plates, serving dishes, candlesticks and so on, and deep Persian blues, and lemon yellows in great and small vases. Italian influence is shown in some of the designs of this luxurious looking soft faience.

A collection of vases by R. G. Cowan of Cleveland, Ohio, shows fine examples of drip glaze on stoneware, a most legitimate and artistic product. Two examples are shown here, one a vase in green grey drip glaze, the other a flaring vase in fawn grey drip.

Frederick E. Walrath of Rochester, New York, displayed excellent work, pottery expressed in still another vein, dull soft feeling mat glaze with colored inlays, in great variety of shapes. His designs have an elusive quality that is quite fascinating. We illustrate a tall green vase with rose design, and a mug from a sturdy cider set in browns and orange yellows. A bonbon dish in heavy grey, inlaid with orange trees in orange color, was quite surprising and very firmly wrought.

The Fulper Pottery Company of Flemington, New Jersey, is working along lines that promise great things in the future. The forms as yet are rather heavy, but their lustrous flambé glazes are fine and attracted much professional interest. A rose bowl in delicate green and black lustre found its way into the hands of a well known collector. A vase with handles brown flambé, was most subtle. The illustration shows a lamp base in café au lait flambé, the mirror-like surface reflecting pools of light in its tawney sides.

Mary M. Hicks of West Woodstock, Connecticut, is doing

valiant work in trying to revive the legitimate use of lustre on a common pottery vase. We illustrate a pitcher in copper and orange lustre, and a low bowl in lemon, yellow and copper lustre. Her work is artistic though still a trifle uncertain in workmanship.

It is true this year that the pottery workers far outdistanced the overglaze decorators, but some creditable work



Vase and Mug, F. E. Walrath

Vases, R. G. Cowan



MRS. K. E. CHERRY AND PUPILS  
CHICAGO ARTS AND CRAFTS EXHIBITION

was shown. Grace McDermott of Fond du Lac, Wisconsin, had a fine exhibit, a very large vase in enamel colors on satsuma body being of good draughting, design and execution, and giving some idea of the artist's favorite type of work.

Mrs. K. E. Cherry and pupils sent an admirable display of overglazed work. The designs were handsome or quaint to suit the forms to be decorated, the colors spirited and varied. These

workers have a style all their own that could not be improved upon.

As it would be impossible to give every one a mention we will close with the Paul Revere Pottery products made by the Saturday Evening Girls of Boston. Not only young people but grownups enjoy the nursery rhymes illustrated in gay colors on tableware.



MRS. K. E. CHERRY AND PUPILS  
CHICAGO ARTS AND CRAFTS EXHIBITION





Vase—Decorated Porcelain, Mrs. McDermott  
CHICAGO ARTS AND CRAFTS EXHIBITION

### HELPFUL HINTS

I WOULD suggest the use of World's Fair tooth picks with cotton swab for cleaning out design in tinting. This is the longest round tooth pick I have found and is easier to use than a brush handle. I also find that it is better to have the cotton pad loose in the silk, so that the pad may be easily slipped to a new spot in the silk and also that I may pull off the wet outer layer of cotton from time to time.

I like a Spencerian No. 1 pen for outlining much better than a croquill pen. The former gives more character to the line.

Orilla E. Miner

\* \*

In using the Keramic gauge first rub the china over with the finger dipped in turpentine, and it will be found to write, but should it be placed where you cannot do this, dip the lead in the turpentine and wipe off any excess amount. I have found this very helpful in placing lines through or near an outlined design.

To make a perfectly straight line in places when it is not convenient to use the banding wheel, for instance, to make a line around the top of a cup, fill your pen with your outlining paint, moisten the tip of the third finger and place it on the

edge of the cup and slide it along with the pen, hold the china firmly. A little practice will enable one to make a perfectly straight line.

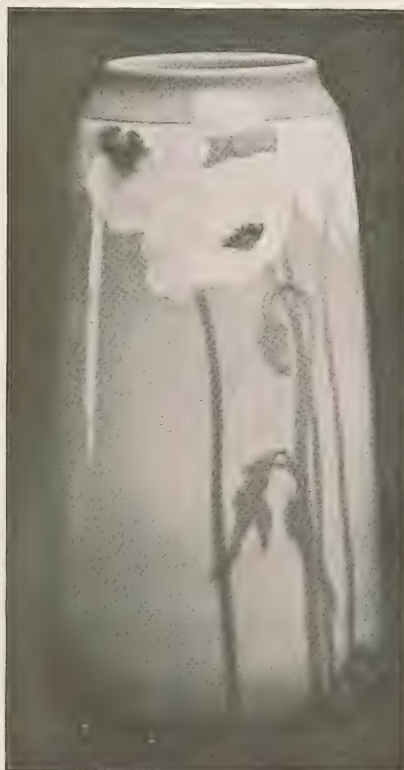
Mrs. H. G. Huffman

\* \*

### HOW TO PREVENT CARBON ACCUMULATION IN A REVELATION OIL KILN.

In regard to the accumulation of carbon in the combustion chamber of an oil kiln, will say that we have never tried zinc ourselves, but are told by people who are using it to put a small piece of it in the burner pan, which will prevent the carbon from clogging. However, I doubt if this will clear away carbon that has already formed. The cause of this trouble comes from insufficient chimney draught.

We find that frequently in the summer season we have trouble, when kilns are attached to chimney flues which also accommodate other heating devices, and which are not in operation in the summer, and we have found that a dead heating furnace or stove is pretty sure death to a china kiln when it is connected to the same flue, and when the heating apparatus is not being used in the summer it should be tightly dampered off, so as to give the kiln a chance. If your kiln is stopped so that you cannot start it, the best way is to dig out the cement in the seams of the bottom plate, and raise the plate, and, from that point, you can get at the combustion chamber, and clean all the carbon away. You might run a stiff copper wire up some of the tubes. This should have a rag fastened to the end of it, so as to clean the tubes out thoroughly. All it requires is enough tubes open to be able to start your fire. Then, in starting the fire, take great care not to feed too much oil on the start. Work it up very gradually,



Poppy Vase—Lenore Asbury, Rookwood Pottery,  
CHICAGO ARTS AND CRAFTS EXHIBITION

taking perhaps two hours to fire it or more, and, after you have given it a good hot fire once, you will consume all the carbon, and then, after that, you may not have any more trouble, if you do not feed the oil too fast, and have the heating stove or whatever it may be, dampered off when not in use. When there is fire in your heating stove it does not cause as much trouble as when it is dead.

If you find the carbon collecting, and the burner smoking during the firing, turn the oil down to a rapid drop, and take the plug out of the front of the kiln, allowing a rush of air to go into the combustion chamber, and, in a few minutes, it will clear up, and you can go on with the firing. If you have an unobstructed flue for the exclusive use of your kiln, in a good, high chimney in your house, you will never have any difficulty such as you write about. The kiln is a natural draught kiln, and requires a good, unobstructed draught to make it a success.



PORCELAINS—ADELAIDE ALSOP ROBINEAU  
(Illustrations of the Scarab vase, the Lantern and the Daisy vase will be found in August, 1911, *Keramic Studio*.)

CHICAGO ARTS AND CRAFTS EXHIBITION



VASE, LANDSCAPE DECORATION—ROOKWOOD POTTERY  
CHICAGO ARTS AND CRAFTS EXHIBITION

#### ANSWERS TO CORRESPONDENTS

C. G. E.—Mother of Pearl lustre should be flowed on very heavily. The cause of its firing out is probably due to its not having been applied heavy enough. An over fire may also cause it.

A. M. T.—If the kiln used had an iron fire pot the cause of your rose discoloring is probably due to dampness in the kiln. If rose is underfired it is a brickly color and the color remains on the surface of the china. The cause of the gold rubbing off was probably due to being underfired.

M. B. W.—A punch bowl may be placed on the bottom of the kiln with a stilt under it or something to raise it slightly or may be placed against the side by standing it on edge and placing a fire clay shelf support or something of that kind under the base to keep it from slipping. Fire very slowly at first until color is seen in the kiln.

M. A. K.—For enamels use four parts Relief White, one part Hard White Enamel and a bit of flux and add color desired for the light enamels. Use a bone knife for mixing, grind thoroughly. Use the tube Relief White, add a very little lavender oil before grinding and then thin to the proper consistency with lavender as you use it. Enamels should not be affected by lustres in the kiln, probably something you used in mixing was not thoroughly clean.



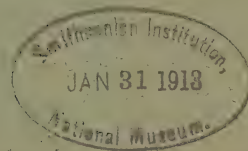
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KEEP THE FIRE ALIVE

# KERAMIC STUDIO

## CONTRIBUTORS

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IONE WHEELER



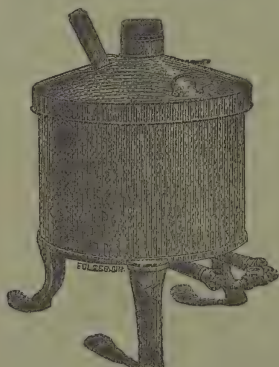
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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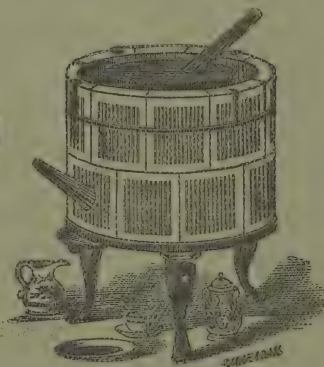
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# KERAMIC STUDIO

Vol. XIV. No. 10.

SYRACUSE, NEW YORK

February 1913



THE exhibit of decorated porcelains by members of the New York Society of Ceramic Arts, in December at the Galleries of the National Arts Society, New York, was very small and with a few exceptions of little interest. It is to be feared that the absorption of that society into the National Society of Craftsmen has had the effect of dampening the ardor of the real workers and destroying the morale of the whole society. It would seem that the social side of club life has taken hold to the detriment of original production.

The only exhibits of any importance were a collection of decorated pieces by Mrs. K. E. Cherry, of St. Louis, whose beautiful design and execution we have illustrated so many times and especially in the account of the Art Institute exhibit in the January issue of *Keramic Studio*, the work of Mrs. Dorothea Warren O'Hara which we illustrate in this issue, and some quaint and truly harmonious tableware by Miss Voorhees of New Brunswick, N. J., which we hope to illustrate in a coming issue. A few scattered pieces by other decorators were good but nothing notable. The whole exhibit was contained in an alcove about eight feet square. There was beside this, however, quite a large exhibit of Marblehead pottery with some new and very attractive effects in plaques suitable for wall decoration or fruit sets. One especially harmonious, had a design of a cock with flowers and fruit, centerpiece and border effect, the ground a dull orange, the design in various colored glazes, blue, green, red, etc., all with the effect of having an envelope of the same dull orange color. The control of the glazes shown in the clearness and minuteness of the drawing in this and other examples is really an achievement worthy of remark. There is, however, the danger that with such skill in juxtaposing the colors the tendency will be to too much minuteness of drawing and detail which is not appropriate to the medium.

A small panel of castle and landscape in a fired mosaic of colored clays by Miss Alexander, was a new departure and opens up some interesting possibilities. There was a quantity of other low fire pottery work but not of great interest excepting, perhaps, some bowls from the "Bowl Shops" with simple or child-like designs, not so much of interest from a ceramic standpoint, as from their educational value. We understand that this work is done by poor girls as a sort of club amusement and instruction—as such it commands attention.

An idea has been gradually forcing itself on our attention and late events confirm the idea. It is that ceramic workers do not realize at all the proper value of combination in club work. As soon as a club is formed, instead of searching out the advantages together, a struggle is immediately begun for supremacy in the matter of office holding or social position and the club soon degenerates into a game of follow-the-leader until it is led to extinction. This is not intended to be personal but is the case with nearly every club we have ever known even those that start originally with the idea of self-improvement.

If we were to be asked—first, "What are the advantages of a ceramic club?"—second, "How would you organize it to

gain these advantages?" we would answer somewhat as follows: The advantages of a ceramic club should be,—1. Financial; 2. Educational; 3. Social.

We put first the financial question since bread is the staff of life and comes before cake. Each china decorator, however limited in knowledge, has a certain clientele and earns something in the way of pin money. If her circle of acquaintances were larger she would earn more. Alone, she cannot get together enough pieces to make an exhibit of importance which would draw a crowd; if she combines with the other decorators in her town, together they may be able to hold an exhibit and sale that would be profitable all around and teach the public where they can find small objects in porcelain at moderate prices and larger ones in proportion. In this way each one enlarges her circle. Here some will object that those that do the better work will draw trade away from the others, or that the one who does cheap and tawdry things will overpower those who do refined aesthetic work. No, there is a certain public for each sort of work. What the club members have to keep in mind is that it *does not pay* to run down any one's work to another person. They will think jealousy is the actuating cause. If each one makes a practice of calling attention to the good points in another's work, her listener will naturally conclude that she can afford to be generous because of her own superexcellence. This is simply good business policy.

Supposing now that A, B, C, D, E, F and G have decided to form a club for mutual advantage. They will decide first that they will avoid any clash of personal interests by giving office alphabetically and in rotation. Each one will then strive to show that she is equal to any one in gaining advantages for the club so that her administration will be referred to in the future as "That year we had such a successful exhibit at Smith's store, etc." So then A is appointed president, B vice-president, C secretary, D treasurer, E, F, G committee for jury work. Next year B is president, C vice-president, etc, etc., which makes F, G, and A jury. Now then the decision is to have a Christmas exhibition and sale each year about the first of December. If the work is really worth while, some merchant in the center of the city can be induced to make room for the exhibit on account of the extra crowd brought to his store—a jeweler, crockery or art store or even a furniture store would be a good place. Possibly some member may have influence with the manager of a first class hotel. But the main thing is to get as good a place as possible costing as little as possible. The mistake so many clubs make is to hire some expensive room so that the profits are eaten up in expenses. This is where the "society bee" gets into the club bonnet and makes much buzzing for comfort and profit. Having settled on a place for exhibition, the decision is made to draw, say ten per cent. of the sale price of each piece toward expenses; if expenses are greater fifteen per cent. or even twenty per cent. can be taken. If the expenses are less the surplus goes into the treasury for future needs of the club. Having selected a place where a window can be used for display if possible, get your social directory and send out announcements and have a few prominent advertisements in the local paper. Then divide your china into two distinct sections, the exhibition and the sales. The exhibit should be small and choice showing the best effort

for the year of each member and should be unlimited in price. This should be an educational feature: Perhaps it might be well to limit each exhibitor to—say three pieces. For the sales feature a limit in price should be made—say no piece over \$5.00 or \$10.00. It is better to sell many things cheaply and have your friends and public say, "Let us wait for the ceramic exhibit before purchasing our presents, they always have such a variety and so reasonable in price." It would be a good idea if the members should settle beforehand what sort of things to decorate so as to have a good selection: things suitable for whist or euchre prizes and for the table or toilet, etc., etc. Then if plates and cups and saucers are shown, it is not necessary to make more than one with a card saying orders taken for the dozen at such a price. So much for the financial side though much more could be said to advantage and many clever ideas can be suggested by different members—such, for instance, as serving lunches during conventions, etc., having the tables furnished with china decorated by members and a sign on every table saying everything for sale from the salt and pepper to the teapot.

For the educational features: The club should agree on a certain yearly fee and when a sufficient surplus has accumulated the first thought should be to pay the best teacher within reach to give an afternoon once a month for criticism and instruction. At these meetings problems can be given which will bear on the annual sale and so be beneficial in both ways. For instance, the members can each work out their problem one time on a pepper and salt, another time on a candlestick, etc., etc. Then at this meeting or at a bi-weekly one, members can bring pieces or designs for discussion and criticism by the others. Many other ways of helping one another will suggest themselves from time to time. But the main thing to

keep in mind is that *it pays* to give all the information and help you can to the other members—don't be afraid that the advantage will all be on the other side even if you do not get a good idea in exchange for yours, you will have made your own ideas clearer to yourself, and have opened a door for more ideas to follow. Do not forget that there is no truer word than "that it is more blessed to give than to receive."

As for the social side, *don't* try to climb dizzy heights. Seek only good fellowship, love and charity, and let the other things take care of themselves, don't waste your time or energy, your nerves or anything else, trying to scale heights which after all may only be depths inverted in a mirror of self delusion. In clubs, in art or ceramics, as in religious life, the truth of this saying holds good, "Seek first the kingdom of good and all other things (worth while) will be added unto you."

✦

The Ceramic Society of Greater New York will hold its first annual exhibition in the Sun Parlors of the Waldorf-Astoria Hotel, from February 17 to 22 inclusive. The work shown will be table china exclusively, full services, and individual pieces.

✦

In the account of the Chicago Ceramic Association exhibit, in February number, a mistake was made. The prize won by Miss Lillian Foster was wrongly credited to A. H. Abbott & Co. It should read: Lillian M. Foster, awarded the Burley and Company Prize for the most appropriate design for dinner set.

The mention of Miss Lillian Gunther's excellent work in that exhibition was also omitted by mistake.



COVER FOR ROUND BOX—MARGARET LATHAM

Bottom of box and background of cover, pale grey, using Pearl Grey and a little Yellow. Design darker grey adding Grey for Flesh to the light color, outlines darker still. On last fire dust with Pearl Grey all over surface.





CHRYSANTHEMUM—PHOTO. BY WALTER S. STILLMAN Treatment by Jessie M. Bard

**P**AIN'T the light side of flowers with a wash of Lemon Yellow, then add Yellow Brown and little Albert Yellow for Shading on the shadow side. Wash the dark with Yellow Brown and a little Brown Green, then in the deepest shadows touch in a little Blood Red. The leaves are Moss Green and Yellow Green and shading with Brown Green and

Shading Green. The background is Yellow Brown and Brown Green with a little Violet and Brown Green around the flowers.

**Second Firing**—Use same colors used in first firing, shading the shadow side with a thin wash of Yellow Brown. Keep the lights clear Yellow, then darken the leaves around the flowers using a little Brown Green and Shading Green.



STUDIO OF DOROTHEA WARREN O'HARA, NEW YORK

#### ENAMELING BY DOROTHEA WARREN O'HARA

**A**MONG the ceramic decorators who are coming rapidly to the front is Dorothea Warren O'Hara of New York, who is known mostly by her successful work in enamels. We are glad to be able to show our readers the accompanying photographs of her work and studio and quote a few lines from her "Art of Enameling" which has just come from the publisher. The photographs of her work are also from this book.

"The secret of good enamel work is to choose an enamel which suits your glaze. Soft enamels belong to soft glaze wares such as Satsuma, Belleek, English and Soft German china, etc., and may be raised in relief as high as desired with the feeling of true appropriateness if used on ware with which they agree."

"They may be floated in high relief in one fire if the technique has been mastered, otherwise a second application will be better, this is especially true of large backgrounds and big flower designs. Sometimes as many as four applications are made."

"As soft enamels on soft glazes may be fired a number of times there is no reason for turning out a bad piece of work—if untidy it can be cleaned up and brought out by re-outlining."

"If your color harmony has been lost or your design does not hold together, an envelope of color will serve to fix up the work. Some lovely effects are produced in this way."

"Warm grey, Satsuma tint, yellow grey, grey green or any neutral color is good for this purpose. Soft enamels may be shaded with color. It should however, be done sparingly. Fine effects are obtained by floating one color over another and firing hard enough to bring the under color up."

"Soft enamels on soft glazes are less difficult to handle than hard enamels on hard glazes such as the French and German china. The latter should be applied thinly to produce a liquid transparent effect. This is especially more appropriate for tableware. Enamels on hard glazes will not always stand repeated firings."

Mrs. O'Hara's book is full of information and designs with treatment and should be of great value in the studio.



STUDIO BUILDING





SOFT GLAZE JAPANESE BOWL

## SOFT GLAZE JAPANESE BOWL

**L**ARGE flower, background of panels, and background of inside band, done in Dark Blue Enamel. Flower in panels and inside band, as well as center and rim of large flower, done in Pink Enamel. Laves, Green Enamel.



## CRACKER JAR

**T**HIS jar is from Lenox Incorporated, Trenton, N. J. Decoration, five panels, with bell shape flower in pot. Colorings, Brown, Green and Lavender. Outlining and scribble done in Dark Brown color. Second fire a light tint of Dark Brown color was put over scribble. Flower pot, Brown Enamel. Leaves, Green Enamel. Flowers, Lavender Enamel and Dull Violet Enamel.



SMALL FRENCH CHINA FERN DISH

**D**ECORATION, Flower in pot, flat Enamels. Flower pots, narrow panels and tendrils, done in Royal Blue color and Turkish Blue color mixed in equal parts, with one-fifth Waterloo Glaze added. Flowers, Dark Yellow color, four parts, and one part Soft Yellow Glaze mixed. Leaves, Yellow Green color, four parts, and one part Blue Glaze.



CRACKER JAR

ENAMEL WORK OF DOROTHEA WARREN O'HARA



BELLEEK VASE



BELLEEK PITCHER



GERMAN CHINA TOBACCO JAR



SATSUMA CRACKER JAR

ENAMEL WORK OF DOROTHEA WARREN O'HARA





FRENCH CHINA FERN DISH

## SATSUMA CRACKER JAR

**D**ECORATION, All-over pattern. Flowers, No. 1 Enamel for light part; Lavender Enamel for dark part, and Light Yellow Enamel for center. Leaves, Brown Enamel. Background, Blue Green Enamel. After firing for last time the jar was soaked in the strongest black tea for four days to bring out the crackle of the Satsuma, and to also give it a very old appearance. It is recommended by some that Satsuma should be *boiled* for several hours, but experience teaches that better results are attained by soaking for several days.

## GERMAN CHINA TOBACCO JAR

Decoration, Poppy motive. Entire design carried out in Rouen Blue Enamel.

## LARGE SATSUMA BOWL

**D**ECORATION, Peacock tail motive and quaint flower combined. Enamels used in Peacock Tail, Dark Blue, Blue Green, Green No. 1. Old Egyptian Turquoise Blue, and Dull Violet. Flowers, Pink No. 1 and Pink No. 2 Enamels. Leaves, Green No. 1 and New Green.

## FRENCH CHINA BOWL

**D**ECORATION, Sprig and panel design of apple blossom. Blossom and leaves in panel and inside band done in Sevres Blue Enamel. Background, inside band leaves and stems of sprigs, done in Rouen Blue Enamel. Sprig blossoms, Sevres Blue Enamel. The centre of all the blossoms done in Dull Blue Green Enamel.

## BELLEEK PITCHER

**T**HIS pitcher is from New Jersey China Pottery Co. (Willett's) of Trenton, New Jersey, after original drawing by Mrs. Dorothea Warren O'Hara. Decoration, Six hanging baskets of fruit and leaves. Baskets, bands and panels done in Brown Enamel. Panels at top and bottom, also handles, tinted with Satsuma color. Leaves, Blue Green Enamel. Pineapple, Persian Red. Large dark apples, Dark Yellow Enamel. Large light apples, Light Yellow Enamel. Small dark apples, Rhodian Red. Pears, Dull Yellow Enamel.

## BELLEEK VASE

**T**HIS vase is from the New Jersey Pottery Co. (Willett's), of Trenton, N. J., after original drawing by Mrs. Dorothea Warren O'Hara. Decoration, Five hanging baskets of fruit and leaves, with small sprig design in panels. Leaves, Green Enamel, No. 2. Pineapple, Persian Red Enamel. Large apples, Dark Yellow Enamel. Dark apples, Rhodian Red. Small apples in back, Dull Yellow Enamel. Small sprigs, Persian Red Enamel and Green Enamel No. 2. Small dark panels at top, Persian Red Enamel, with centers of Dark Yellow. Baskets and bands of gold.

## FRENCH CHINA FERN DISH

**D**ECORATION, Baskets of fruit and flowers, done in Flat Enamels. Flat Enamels are made by mixing glaze with color; note proportions. Baskets, leaves, stems, large apples and grapes are all done in Apple Green color, five parts to one part Grey Green Glaze. Flowers and Pomegranates, Dark Yellow color, four parts and one part Soft Yellow Glaze. Pine apples, Kawmo color, four parts to one part Soft Yellow Glaze. Tint on fernery is made of Copenhagen Grey color, three parts to one part Pearl Grey color.



LARGE SATSUMA BOWL

ENAMEL WORK OF DOROTHEA WARREN O'HARA



ENAMEL WORK  
OF  
DOROTHEA WARREN O'HARA

FRENCH  
CHINA BOWL



INDIVIDUAL BREAKFAST SET IN FLAT ENAMELS



SATSUMA BOWL

Decoration, Persian motive. Done in  
Dark Blue Enamel, and Blue Green Enamel.





SALPAGLOSSIS—PHOTO. BY WALTER S. STILLMAN Treatment by Jessie M. Bard

THESE flowers are all varieties of colors, blues, yellows, reds, and some in variegated colors as well.

Paint these in the bluish lavenders, for we are so limited with flowers of these colorings.

First Fire—The lights are Banding Blue and Violet No. 2; toward centers add Ruby Purple to the Blue and Violet; in the very centers use Brown Green and Yellow Brown. The veining in flowers are Blood Red and Violet.

The stems are Yellow Brown and Brown Green; the leaves are Brown Green and Moss Green; the buds are paler than the flowers, use the coloring blue.

The second firing use same coloring, strengthen the shadow side of flowers and put in the stamens of the dark colors; in flowers use more of the Yellow Brown. The background use Yellow Violet and Shading Green mixed with the Violet where the dark in background is wanted.

## HOLLYHOCK BOWL

*Henrietta Barclay Paist*

**T**INT the lower part of the bowl and dust the upper band with Neutral Yellow. Tint the panels with Olive Green. Lay the seed pods with Neutral Yellow or Yellow Brown to which a little Black has been added to quiet it. Lay the path in Yellow Gold.

Repeat for the second fire and for third fire outline with Black or Green. These quiet color schemes are pleasing.

## HOLLYHOCK VASE

*Henrietta Barclay Paist*

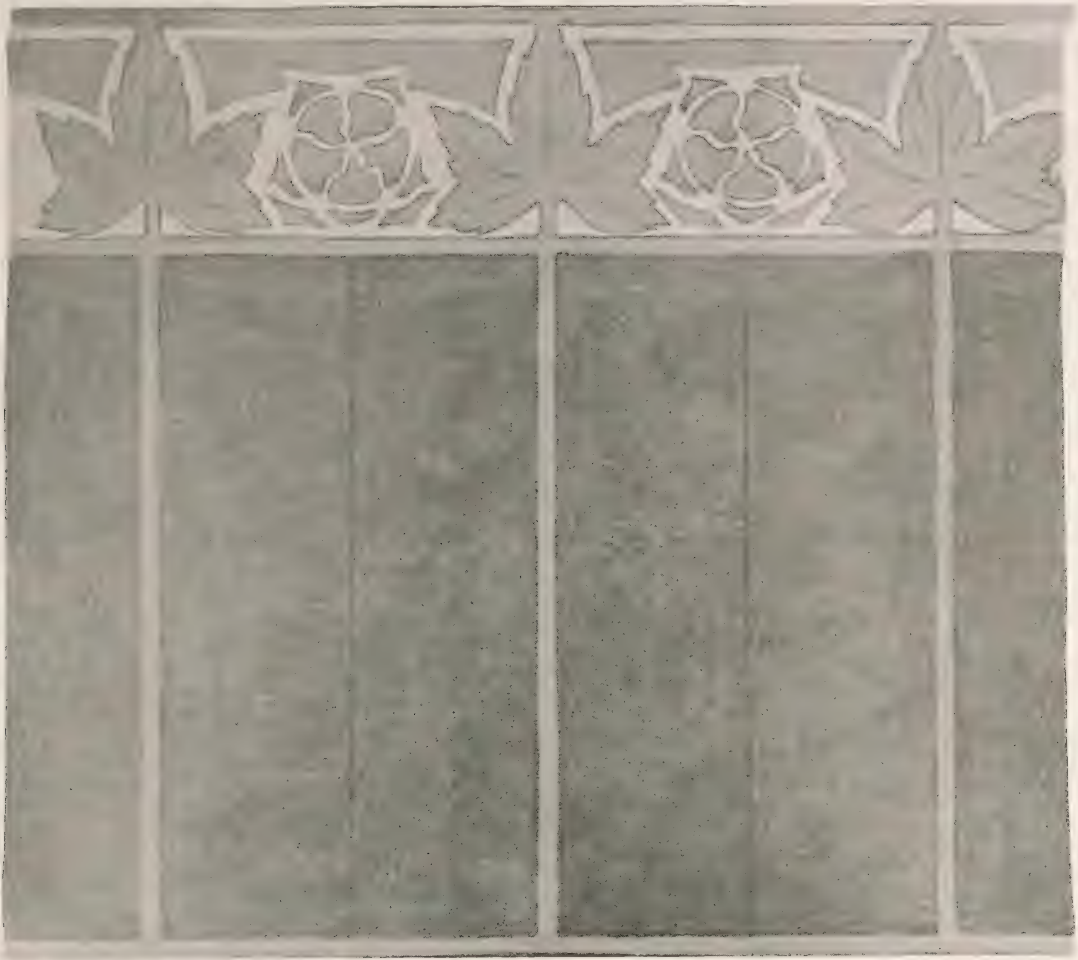
**D**UST the lower panels with a soft Mat Olive Green (Fry's Olive will do). Lay the leaves, stems, seed pods and the background spaces with a glaze, Olive Green, and the path in Green Gold. If necessary go over the glaze color for the second fire and lay another coat of gold. For the third fire outline all with Shading or Outlining Green. If one prefers the seed pods may be laid with Satsuma or Neutral Yellow (a soft tan) but the green monochrome is very pleasing.



## TOBACCO THERMIDOR—HALLIE DAY

To be executed in silver and gold.





HOLLYHOCK VASE—HENRIETTA BARCLAY PAIST



HOLLYHOCK BOWL—HENRIETTA BARCLAY PAIST



CANDLESTICK—THE CRAFTSMAN'S GUILD

**D**IVIDE china into three parts. Trace design on carefully, and outline in India Ink. Do the straight lines with the aid of a small flexible rule. Clean with turpentine. Paint the darkest parts of design with German Black, mixed as for any painting. Apply rather heavily as this gives almost as rich, glossy a black as the dusted color. Lower part of flower, thin wash of Blood Red. Upper part, same color, applied heavily. The stamens and stem portion are gold. This is all that can be done in the first fire.

Second Fire—Tint the leaf, panels, and grey portion of cup with Shading Green applied evenly and lightly. Buds in

Gold. No outline is needed if the background is padded evenly to the edges.

TREATMENT BY JESSIE M. BARD

Oil all dark parts of design and dust with two parts Shading Green, one-half part Apple Green, one part Grey for Flesh, one part Pearl Grey. The light part dividing the sections, the stamens, the light part of design just above the section and the top of candlestick are Green Gold. Oil all the flowers and dust with three parts Pearl Grey, one-half Albert Yellow. Oil all the remainder of the design and dust with three parts Pearl Grey, one part Apple Green.





GLADIOLI—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 214)

## GLADIOLI (Pages 213, 215)

*Treatment by Jessie M. Bard*

**S**ET palette with Rose, Carnation, Blood Red, Ruby, Lemon Yellow, Apple Green, Shading Green and Yellow Brown, Grey for Flesh.

Paint flowers in delicately with Carnation; the markings toward center are Blood Red and a little Ruby; the buds are a little deeper, use the Carnation heavier; the leaves are Apple Green and a Little Yellow and shaded with Shading Green and a little Yellow Brown; the background is Lemon Yellow, Apple Green and Grey for Flesh.

Second Fire—Wash a thin wash of Rose over the flowers;

use Ruby and Rose in the centers and buds. Shade the shadow side of leaves with Apple Green and Shading Green.

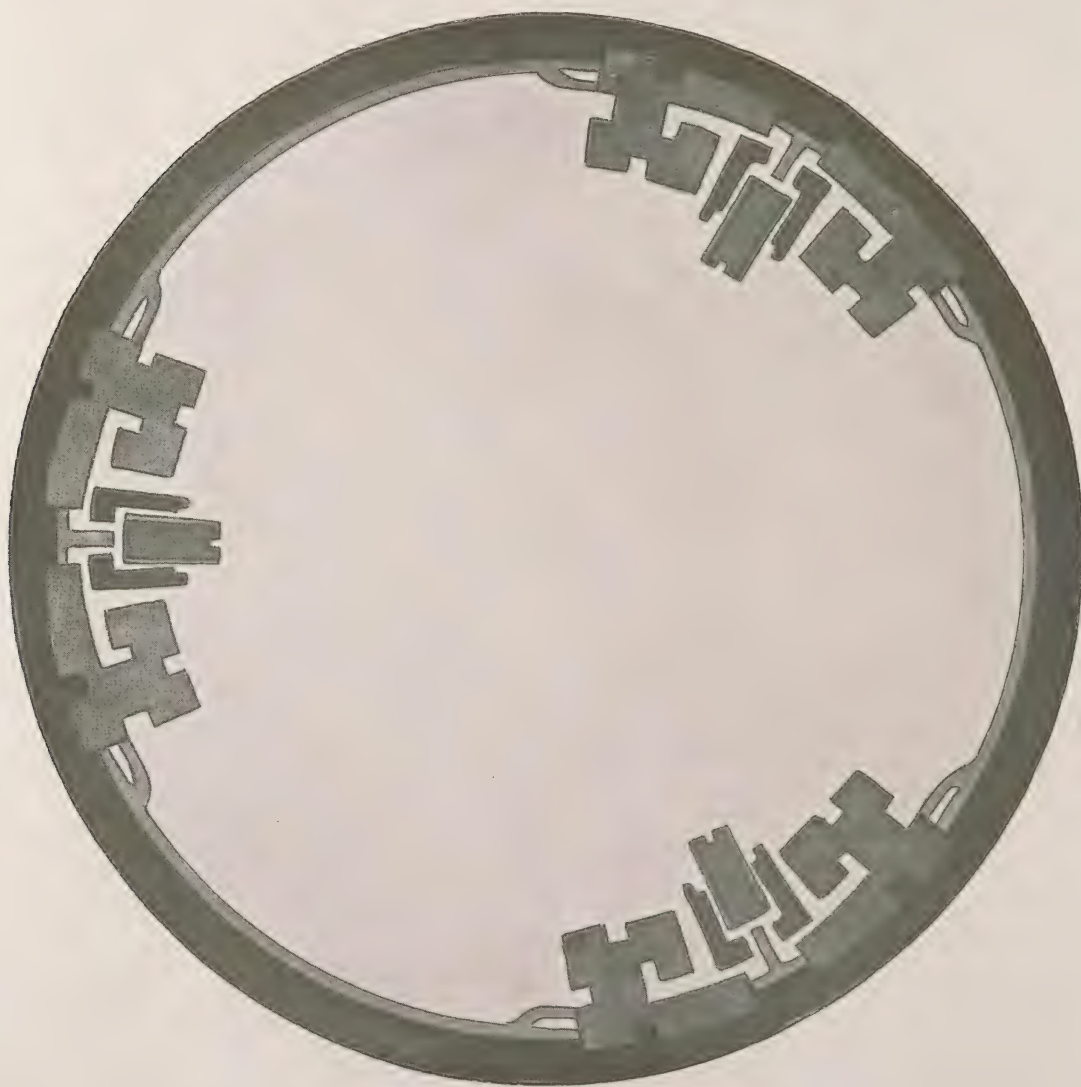


## VASE (Page 217)

*Treatment by Jessie M. Bard*

**O**IL entire surface of vase and dust with five parts Pearl Grey and one part Sea Green. Wipe out the place for the clouds and birds.

Second Fire—Paint in the black quite heavy with Yellow Brown Lustre very thin. Paint a thin wash of Yellow over the clouds, just enough to soften the white.



PLATE—WINIFRED GETTEMY

**O**UTLINE design in Black. Center berry Blood Red and a little Yellow Red. Side sections of berry Blood Red and a little Violet. Leaves Dark Green and a little Apple Green. Wide band at edge Dark Green. Stems thin

wash of Brown Green and a little Moss Green.

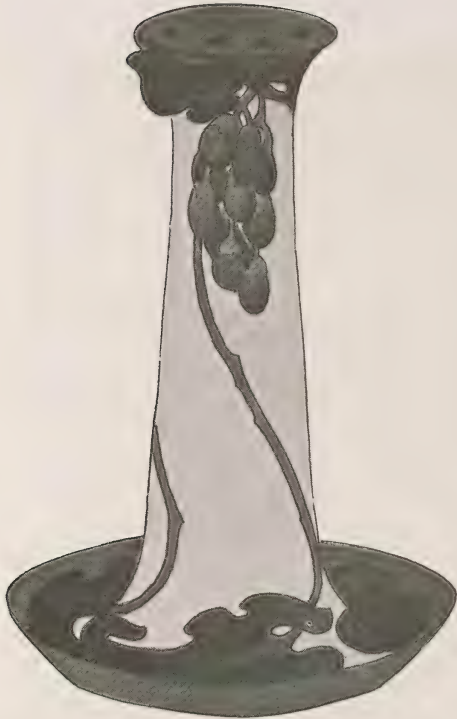
Second Fire—Paint Special Oil over entire surface of plate, pad it until tacky and let it stand until partly dry, then dust it with Pearl Grey and a little Apple Green.





GLADIOLI—HARRIETTE B. BURT

(Treatment page 214)



HAT-PIN-HOLDER—WINIFRED GETTEMY

*Treatment Jessie M. Bard*

**O**UTLINE design with Black. Cap of berries painted with Yellow Brown and a touch of Brown Green. Lower part of berry a thin wash of Yellow Red for light side and add Blood Red for shadow side. Stems, Brown Green and a little Yellow Brown. Leaves, Brown Green, a little Shading Green and a touch of Black. The dark color at top and bottom is Blood Red and a little Brown. The light background is an ivory tone, may be made of two parts Yellow Brown and one part Yellow Green.



BEECHNUT BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

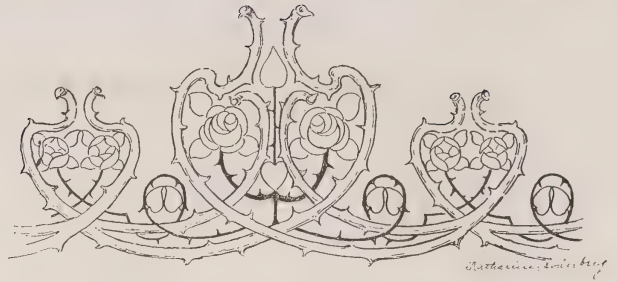
**L**IGHT part of nut Yellow and a little Yellow Brown, the outer part Auburn Brown and a little Yellow Brown, the dark touches Auburn Brown and Black. Stems and bands Auburn Brown and Blood Red. Background, a thin wash of Yellow Brown and a touch of Blood Red.



DESIGN FOR BORDER

*Clara Connor*

Design in two shades of gold with outline in color.



ROSE BORDER

*Katharine Soderberg*

Model the rose in a rather flat paste. Carry out wide stem with a line of hair paste. The narrow dark stem in flat Green Gold. Outline leaves with paste.

Second fire.—Cover all paste with Mat Gold. Fill in leaves with Green Enamel made of Moss Green, a little Albert Yellow and a touch of Black and one-fifth part Relief White.



OWL BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

**M**OON, dark spot in eyes, outline of owl and bands are gold. Body of owl and three spots on head Yellow Brown Lustre, light part of eyes is Yellow Lustre. Background, two parts Pearl Grey, one part Grey for Flesh.



IRONWEED BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

**O**UTLINE and bands in gold. The dark form back of flower is painted with a delicate grey made of Pearl Grey and a very little Copenhagen Blue. Stamen, Deep Blue Green and a little Sea Green. Lower part of flower Aztec Blue and a little Copenhagen Blue. Stems, Apple Green.



MISTLETOE BORDER

*Ruth M. Ruck*

**D**ARK leaves in Green Gold. Light leaves Hasburg's White Gold. Dots in Green Enamel using Apple Green and a little Yellow Green and one-fifth Relief White.





VASE—MRS. G. R. MONRO

(Treatment page 214)

## BACHELOR'S BUTTON, (Page 219)

*Treatment by Jessie M. Bard*

**C**OLORS on palette: Banding Blue and Deep Blue Green, Copenhagen Blue, Violet No. 2, Apple Green, Shading Green.

First firing use Banding Blue and Deep Blue Green for the paler ones. The centers are Copenhagen Blue and Violet. The calyx is Apple Green and Shading Green. Stems are Shading Green. The darker flowers are Banding Blue and

Copenhagen Blue. For background use a thin wash of Banding Blue at the top and shade toward flowers with Violet and Apple Green.

Second Firing—Use same colors to touch up flowers; do not do much painting on the light side. Shade the centers with Violet and Banding Blue, then paint the stems and leaves with Apple Green and Shading Green with touches of Violet No. 2.



JELLY PLATE—M. C. McCORMICK

**C**ENTER flower in blue, made of Dark Blue toned with a little Deep Purple and Brunswick Black with one-eighth enamel mixture. Flowers either side of center one yellow, made of Silver Yellow, toned with Deep Purple, add one-third enamel. Small half flowers in brackets, red of equal parts Capucine and Pompadour No. 23.

Leaves, Apple Green toned with Deep Purple and Brunswick Black, add one-fourth enamel.

Background of border dotted with gold, brackets filled with gold and handles and edge gold. Inlaid border, squares Black.

Center of plate a delicate tint of Primrose Yellow.





BACHELOR'S BUTTON—PHOTOGRAPH BY WALTER S. STILLMAN (Treatment page 218)

## PHLOX (Page 221)

*Treatment by Jessie M. Bard*

CAREFULLY sketch design in, then paint in the dark leaves back of flowers with Yellow Green, Shading Green and Black. Where the leaves come out in the light use less of Black and Shading Green; a little Apple Green with Yellow Green in the lightest leaves. The most delicate flowers are White leaving the white of china for lights and shading blossoms with a little Apple Green and Violet in the darkest shadows. In flowers use a little Copenhagen Blue and Violet; the centers

have a touch of Yellow and Blood Red. The bunch on right hand side of study is a deep Rose Pink. Paint blossoms with Blood Red very thin, so it is a delicate Rose color shade with a very little Violet added to the Blood Red. The centers are just the Blood Red. Background is Yellow, a little Violet and Apple Green around flowers and in deepest places use a little Grey for Flesh.

Second Firing—Use same coloring used in first fire. The pink bunch is washed with a thin wash of Rose. Just strengthen the shadow side of flowers.



PLATE—IONE WHEELER

Outline of Black. Outer bands are of gold and spaces between are in Aztec Blue. This design is easily adapted to the various shapes of a dinner service.





PHLOX—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 220)



PLATE—MARY L. BRIGHAM

Designs for blue or gold and white ware.

## GLADIOLI—(Supplement)

*Joseph Kallaus*

**F**IRST Fire—Paint pink flowers, the lightest tones with Rose Purple; the dark tones with Carmine Purple. Shade with Grey for Flowers. Paint petals with Banding Blue and Light Violet mixed. Paint light tones of white flowers with Grey for Flowers; use for the dark tones a little Light Violet in the Grey. For the centers use Albert Yellow. Wash out the light tones and what appears in the finished study as a light purple tone. Petals for white flowers with Copenhagen Blue mixed with a little Ruby and a larger proportion of Ruby for the shading. The red flowers paint with Blood Red and shade by mixing a little Grey with it. Paint the bright tones with Yellow Red and wash out the high lights. For the petals use the same colors as used for the petals of the white flowers. Paint in the background with Blue Green and Grey and Light Violet and paint the faded flowers with a mixture of Light Violet, Yellow Brown and a little Ruby; the leaves with Blue Green, Yellow Green and Grass Green, shade with a mixture of Grass Green and Yellow Brown; the darkest shades with Shading Green or Black Green and Yellow Brown mixed.

Second Fire—Wash over the background with Ivory Yellow and Yellow Brown, then paint the background flowers with Carmine Purple, Yellow Brown and Grey. Go over the light tones in the leaves with Lemon Yellow and the same Greens used in first fire wherever necessary. Paint over the red flowers with Yellow Red. Where the grey is prominent paint over with Yellow Brown and Blood Red. Use the same colors for the faded flowers. Use a mixture of Ruby Purple and Violet of Iron for the darkest shades in red flowers. Go over the white flowers with a thin wash of Lilac and take out the white parts. For the purple tones in the centers of the white flowers use a little Copenhagen Blue. Paint the center

of the pink flowers with a little Albert Yellow and the darker parts with Yellow Brown. The dark shade is Ruby and for the darkest use Ruby mixed with a small part of Light Violet.



## HELPFUL HINTS

**U**SE small wisps of cotton wrapped around point of the handle of small outliner for cleaning up work.

Cotton that has been used for padding can be pulled apart loosely and put in a small pasteboard box with a hole in the top. From this hole small wisps can be pulled out of the box without raising lint, the arch enemy of the china painter. If the silk used for padding seems a little thin, use two layers over the cotton in padding for dry dusting and lustre work. This leaves no lint.

Use point of wax china pencil to pick up lint, bristles from your brush and dirt out of a background.

Hold the pencil at right angle with the china and touch just the point to the bit of dirt you wish to remove. The mark left by the pencil will fire out.

After cleaning brushes with turpentine, when through with work give them a touch of olive oil or clove oil to keep them soft. This must be cleaned out of brushes before using them for gold.

When you can try drying china in the hot sun. There is *no lint* out of doors.

When holes appear in fired lustre, it shows dirt; paint and fire again. Try to use lustre where there is *no dirt*.

In putting brushes away for the summer place moth balls or camphor with them to prevent moths.

Clean brushes and china with alcohol for lustre work. Do lustre work on a clear day and be sure the china is dry.





GLADIOLI—JOSEPH KALLAUS

FEBRUARY 1913  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.





Brushes that have been used and you wish to lay away, clean with alcohol or wash well with soap and water and rinse and dry well. They will be like new.

Grind all colors well with muller and ground glass slab and they will work smoothly.

Try clearing up all materials one day in the week, put fresh papers on paint tables and put studio in order. Work will go better and time saved by having everything in order.

Mrs. Earl L. Ramsey.

\* \*

In the last two numbers of the *Studio* you have asked for helpful suggestions about our studios. I have a few little contrivances of my own which I will gladly give you if you think them useful. At the left of my table on the window casing I have a small wall pocket in which I keep my tracings of units being used in class the most. Below this I have hung my spool of adhesive tape. To the right of my pocket I have a wall vase which holds my brushes and knives. On my table I keep a hair receiver which holds cotton and I find by keeping it in this I have much less lint. On the left end of my table I have an old fashioned shoe bag with three pockets. In one I keep clean silk, in another dirty silk and the third holds rags.

I find by the use of these things that my table is much less cluttered and I spend little time in hunting for the small things so easily lost.

Florence A. Huntington,

❧ ❧

#### ANSWERS TO CORRESPONDENTS

M. M. C.—The cause of your lustre rubbing off is because it was not fired hot enough. The opal should be applied very heavy.

O. M. A.—The unfluxed gold is used as a second coating over unfluxed gold. The same is also best for over raised paste and also on the belleek ware.

Mrs. R.—We cannot tell the cause of your china turning milky, there might be a number of reasons for it, it may have been the ware you used, or if you are using a kiln with an iron firing pot it may be due to dampness in the kiln. Have you had this trouble with other pieces? If you have more trouble and wish to write more in detail concerning it we may be able to help you.

J. E. H.—The spot in your gold is probably due to something not being clean, either the brush or the lavender oil.

F. W. and E. E. R.—For a tinting oil use 5 parts oil of copaiba, 1 part oil of cloves and enough oil of tar to darken it slightly.

W. H. C.—The matt colors are applied like any other dusted colors, you will find directions for dry dusting in one of the "Lessons for Beginners." You probably dusted the color on while the oil was too wet or you may have applied the oil too heavily.



FULL SECTION OF PLATE—L. R. LIGHTNER

Treatment by Jessie M. Bard

**T**RACE the design and outline with India ink, making the necessary corrections. Paint in the bands and the form which connects the flowers in the outer border with three parts Banding Blue and one part Copenhagen Blue. The leaves are two parts Sea Green and one part Banding Blue. The outline around the flowers and the dark spots in them is Apple Green and

a very little Violet No. 2. Give this a very hot fire. Second Fire—Oil over the entire surface with Special Tinting oil and pad until tacky, then dust with Pearl Grey and a very little Deep Blue Green, just enough of the latter to give it a bluish tint. (The full plate (9 inch diameter) was published in May, 1912 *Keramic Studio*.)

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# KERAMIC STUDIO

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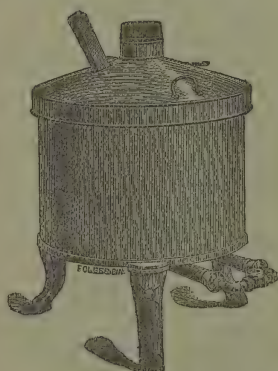
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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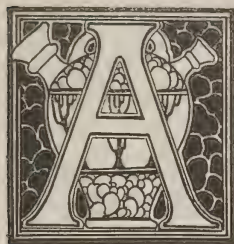


# KERAMIC STUDIO

Vol. XIV No. 11.

SYRACUSE, NEW YORK

March 1913



CORRESPONDENT writes that she can make more money raising chickens than painting china, for which reason she has decided not to continue her subscription to *Keramic Studio* until she can see more money in china painting than she does now! Certainly if money-making is the chief end sought in china painting or in any art, it is far more sensible and sincere to take to poultry farming. With eggs at fifty and sixty cents a dozen and chickens at twenty-five to fifty cents a pound a small fortune awaits the foresighted and industrious woman who devotes herself scientifically and whole-heartedly to the care of that succulent bird. It is strange how few understand what is necessary to success in any undertaking. It is for this reason that so many false starts are made and ill success is laid not to one's own self but to the occupation.

For financial success in china painting as well as in anything else, it is necessary that the work be undertaken, first, because you love it, second, because you love it better than anything else, and third, and last, because you love it so that you know you can not give it up and you *must* make a success of it. "It is love that makes the world go round." If work is undertaken because of whole-hearted love for it, success artistic and success financial and every other kind of success is bound to follow, because every faculty, every thought will be concentrated on that one point and your success will be the measure of all that is in you. But understand well, money making must be only a secondary aim. Some have the faculty of money-making and some not. To the first kind of person money is the chief object and if art is used simply as a means to that end the success artistic will never come to them. They will be, as it were, gold brick sellers, and for a while they will make money simply by their power of hypnotising, at the same time they will damn their own souls by selling the false for the true art. No man can serve two masters, and as between money and art, as a master, money will follow the real thing in art as a natural sequence, but art never follows the money seeker as a natural sequence.

As for those who are not money makers by nature, that is much as you think yourself. If you have real talent and perseverance the money cannot fail to come. Believe in yourself. Love your work. Think success. You can not fail.

It never pays in painting of any kind to buy cheap materials, colors, brushes, gold or anything else. The beginner has troubles enough without hampering herself with inferior working tools and the advanced worker has too much respect for her work to risk spoiling it. Economy lies rather in the goodness of the material than in the cheapness of the price.

We are giving in this issue some interesting sketches of California flowers and designs from there by Miss Johnson and Miss Culbertson. There is a wealth of new and good material in California and we wish we would hear more often from the designers of the far West. We had a promise once of a number of *Keramic Studio* devoted to the work of a Cali-

fornia Club but it never materialized. We know that good work is being done there and hope that some California Club will be interested to send us a representative lot of designs.

Friends of the editor of *Keramic Studio* who would like to see the Robineau porcelains may be interested in the itinerary of the collection which is now being exhibited in the Cincinnati Museum after having been shown at the Chicago Art Institute, Buffalo Albright Galleries and St. Louis Museum; from Cincinnati it goes to the Philadelphia Museum in March and the Boston Museum in April.

## HELPFUL HINTS

OUR work-table is covered with white oil cloth and a jar is provided for the dirty turpentine that is left, after the lesson is over. When this settles, it is used to clean the oil cloth, with good results and little trouble.

Glass jars with lids, such as stick and fancy candies are sold in, are used for such supplies as brushes, palette knives, pencils, burnishers, etc. A glance at the jars shows just what is wanted and the supplies are kept free from dust. They are also used for holding the tracings, made on tracing cloth, of conventional designs, and labeled, as plate borders, steins, vases, bowls and so on. In this way they are easily found and the pupil can wait on himself, putting them back after they are through with them.

A large note book, with place for index and pages numbered, having plenty of space allotted for such subjects as Enamels, Gold, Color Combinations, Design, Firing, Water-Colors, etc., in which I make notes on the different subjects whenever I discover or read something new upon them, has been of great personal benefit to me.

Often, in spacing designs and making drawings on china a line is shown that should not be outlined and it is difficult for a new pupil to remember this; the eraser on the end of a lead pencil removes these lines easily and quickly.

A good color card will often convince a pupil of the merit, or lack of merit, of a certain color combination where words fail, the same as a blistered plate of a certain porcelain with a very soft glaze stopped the bringing of that ware to be decorated.

Gertrude Gilpin.

We can't all have filing cabinets for our studies, try this simple method and save hours of time: Take the leaves out of an old letter-file or make same out of stiff brown paper, lettering from "A-Z" and "Special." Place in your portfolio and file studies according to flower, placing odd designs or "purely conventional" and historic ornaments under the "Special."

Tie a rag around the neck of your medium bottle, it will never become sticky.

Buy a ten cent package of surgeon's plaster, cut up as needed to make the pad that holds your compass.

Who has not tried to draw a line where a ceramic gauge could not be used. Try placing the china on a smooth surface such as a tile. Place flat objects—books or boxes to the required height. Hold your pencil flatly on them and twirl your china. The result is a perfect line. M. E. Clemens

## DESIGN

Kathryn E. Cherry

**D**ARK in line, the relation in width of the dark and light lines, is another means of interest in carrying out design. As long as we depend upon the use of lines in uniform widths whose sole purpose is to break up the space, we are enjoying the design from the point of space relation. As we elaborate our designs, however, we grace them by introducing a new means of expression, that of varying the widths of lines. This gives us unlimited ways of expressing the same idea, just as we might express a beautiful theme in music with variations of time, which in design corresponds to space; then in tone corresponding to light and dark in design.

The range of this variation may seem limited at first; that it is not we may see if we look about us in our homes, in the shops, and at the decorations in public places. There is, in fact, unlimited opportunity in this direction.

The early weavers depended entirely upon dark in line and left us fine examples which mean much toward our appreciation of what may be done in the simplest way by the use of lines in dark and light. Our American Indians had an appreciation of this means of decoration; their rugs, blankets, baskets, and bead-work are splendid examples. In many of the old mosaic floors, slabs, foundations, in Indian and Persian rugs, we find interesting illustrations. There are no set rules for us to follow; but we have reproductions of the best that has been accomplished from which to obtain suggestions. In our museums we have the old textiles, pottery, basketry; in libraries we have books on the subject at our command. We should avail ourselves of these opportunities to gain information of what has been accomplished.

Just as soon as we put a spot on paper it calls our attention. It makes a great deal of difference just where we put this spot within an outline, say a square or a circle. Think of a picture with a moon in it. Now, where is the proper place for it in the picture? Never in the center, nor too much to either side, nor toward the edge, nor below the horizon.

You see how important it is to know this; so it is with the problems. We shall take up in this course the importance of knowing where to put the weight of units, the dark and light in pattern. One of the best examples, which is easily obtained and familiar to most of us, is the portrait by James McNeil Whistler of his mother. How well placed the figure is on the canvas! then the lines which fill the space made by the picture, the simplicity of form, the balance of lines, the dark and light. Many such examples are found in the compositions of the old masters. Among these are Leonarda Da Vinci, Botticelli, Michael Angelo, Raphael, all of whom understood the law of line balance, space filling and the beauty of light and dark. We should never fail to study the Japanese, as their prints are splendid illustrations and can be easily obtained.

## Exercise I.

Before we proceed with our problems, learn to run your scales smoothly; that is, learn to make firm, expressive India ink lines in varying widths. This practice is very necessary, and the control of the brush can be gained only in this way. The freedom in the use of the brush obtained in this way is remarkable and will be a great joy to you in all your work.

Pin a sheet of paper so that it is straight on the drawing board; this is essential if you would have good lines. The line must not be drawn with the fingers. The whole hand and arm does the work with one stroke. Hold the brush in a perpendicular position, with the small fingers as your gauge; decide upon the width of the line; then with a slow sweep draw your brush from left to right.

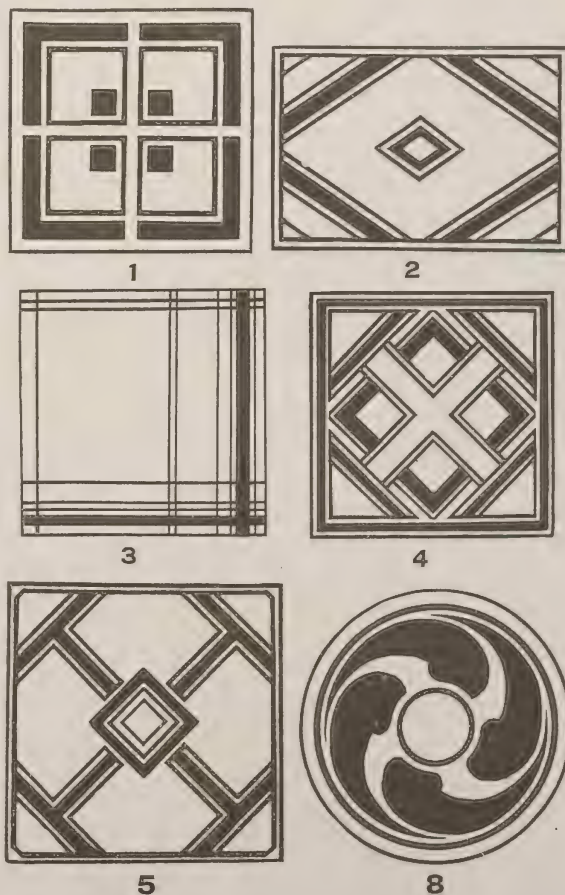
Make lines not less than four inches long; it is advisable to go slowly; then the line can be watched as it develops under the brush. Try this exercise in lines of various widths, making lines of uniform weight close together in groups of six or more. These exercises and experiments are things we should like to skip over in our studies, but only as we advance do we appreciate the necessity of practice and then we regret having shirked it. Any time given to this sort of work is beneficial. It is well to practice these exercises whenever a few leisure moments can be had, before taking up the more serious work of carrying out the lessons. A large part of your success in designing will depend upon your ability to make good firm lines. The ability to make good lines is most encouraging to the student. If the lines are weak, nervous ones, there is no incentive to develop the design. When we draw a curve, the very direction or position it takes will suggest either a graceful or an awkward line. For this reason it behooves us to spend some time on what might be termed a playful exercise.

## Exercise II.

Problem I.—Make four examples of squares, using straight lines, varying the width of lines to express dark and light in line. For example note Figure I.

Problem II.—Make two examples of rectangles, size 2 x 3 carried out in oblique lines. Vary the width of lines. See Figure II.

Problem III.—Make three plaids size 4 inches square. Vary the width of lines. Note the variety of space in Figure III.

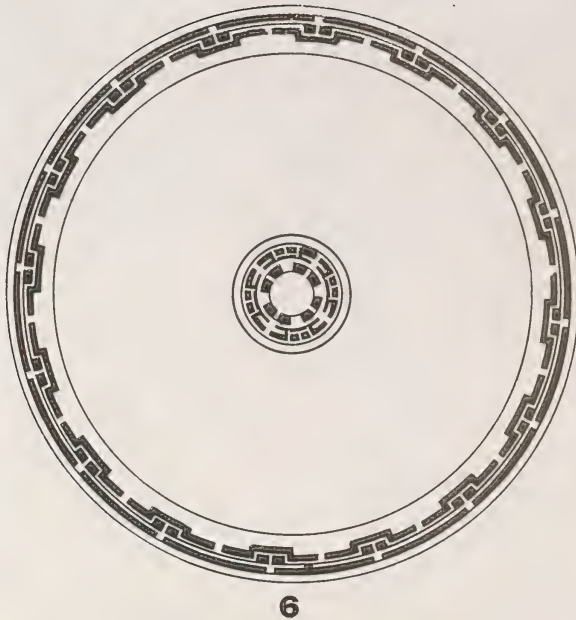






BOWL, GOURD MOTIF—ADAPTED FROM THE JAPANESE—HENRIETTA BARCLAY PAIST

(Treatment page 23f)



6



7

Problem IV.—Make four two and one-half inch squares with oblique lines. Vary the size of the lines. See Figures IV and V.

Problem V.—Make two plate designs, size eight inches.

A design for center and border, the circle in the center should not be more than one and one-half inches in circumference. This problem is to be worked out with lines of various widths, expressing dark and light. See Figures VI and VII.



HYDRANGEA—MARGARET OVERBECK





STOCK-JILLY—MABEL E. HEAD

**F**IRST Fire—Outline design with Grey for Flesh, then fire.  
 Second fire—The blossoms are Blood Red very delicate. Stems, use Violet and Blood Red. The leaves are Moss Green and Brown Green.

Third Fire—Wash background with Yellow Brown, Brown Green, Violet. Touch flowers with Rose, the leaves with Brown Green.



FULL SIZE BORDER SECTION



FULL SIZE CENTER

SERVICE PLATE—M. W. CAUDLE



## BOWL, GOURD MOTIF (Page 227)

*Henrietta Barclay Paist*

**T**RACE the design with India Ink. Go over it with Outlining Black (water mixture). Let design lap over the inside as indicated. When dry tint the entire bowl with Neutral Yellow, Satsuma, or a mixture of Dresden Yellow Ochre, nine-tenths, and Black, one-tenth. After firing lay the leaves,

stems and gourd in two tones of Grey Green.

The flower is just tinged with soft Yellow, mix Albert Yellow and Yellow Ochre. Dry and outline all strongly again with Black (oil mixture). This firing should complete the bowl, but if the colors are not flat or values strong enough, repeat the washes of Green and fire again. This design is just as attractive on small cylinder vase or stein.



SERVICE PLATE—M. W. CAUDLE

Treatment by Jessie M. Bard

**O**IL the grey tones in the flowers and dust with three parts Pearl Grey, one part Deep Blue Green. Oil the dark spaces in flowers and the dark bands and dust with two parts Sea Green, one part Banding Blue, two parts Pearl Grey. Oil the remainder of the design and dust with

two parts Yellow Green, one part Sea Green, three parts Ivory Glaze, two parts Pearl Grey.

Second Fire—Oil over entire surface and dust with Pearl Grey and a little Apple Green. (Original design 11-inch diameter).



CENTER OF SALAD BOWL

## SALAD BOWL, MINER'S LETTUCE

**T**HE little wild flower *Claytonia perfoliata*, commonly called Miner's Lettuce, is found in early spring growing in shady places in California. Children are found of eating its crisp and succulent leaves.

For the first painting of the salad bowl lay in the general ground tint both inside and outside of the bowl with a light wash of Yellow Brown, Gray Yellow and Moss Green mixed and then fire.

For the next painting carefully trace on the design, then tint the lower panels the same as the ground tint only darker. The leaves are Moss Green, Gray Yellow, Yellow Brown and a touch of Violet of Iron. The stems are the same only a little more Violet of Iron added.

The black portions are Black, Shading Green and Brown Green mixed. Use this color also for the outlines. For the flowers use Pompadour very light. The center of the little units between the leaves and on the lower leaves are Ruby.

For the third fire strengthen all the colors and outlines.

The center and inside border of the salad bowl is to be carried out in the same colors.



MINER'S LETTUCE

## BORDER, CALIFORNIA POPPY (Page 241)

*Treatment by Jessie M. Bard*

**P**AIN'T the poppies and buds with Lemon Yellow and shade with Brown Green and a little Yellow Brown for the warmer touches. Stamens are Yellow Brown and a little Brown Green. Leaves are Apple Green and Lemon Yellow and for the stems add a little Shading Green. Background is a thin wash of Grey for Flesh and a little Violet.



## BORDER—MANZANITA (Page 242)

*Treatment by Jessie M. Bard*

**O**UTLINE with Grey for Flesh. Oil fruit and dust with three parts Ivory Glaze, one part Albert Yellow and one part Yellow Brown. Oil the leaves and dust with one part Grey Yellow, one part Yellow Brown, three parts Ivory Glaze. Oil stems and dust with one part Royal Purple, one-half part Aztec Blue, two parts Ivory Glaze, two parts Pearl Grey. If a background is desired oil and dust with Pearl Grey and a little Yellow.

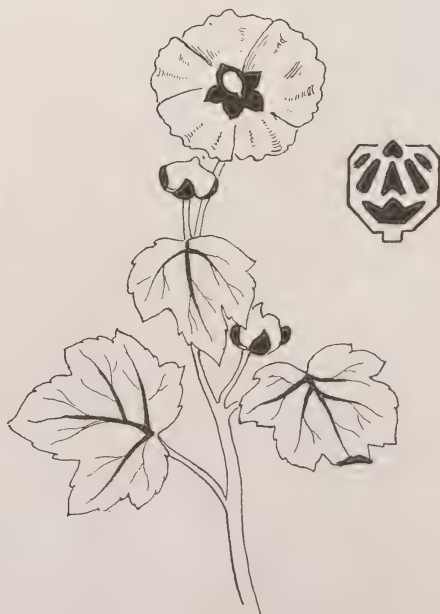


## BORDER—MIMULUS (Page 241)

*Treatment by Jessie M. Bard*

**O**UTLINE design with Blood Red and a little Grey for Flesh. The large petals and those that are turned over are oiled and dusted with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown. Oil the lower part of the flower and dust with two parts Rose, three parts Ivory Glaze, two parts Albert Yellow, one-half part Grey Yellow. Stamens are painted with Yellow Brown and Yellow Red. Remainder of the design is oiled and dusted with three parts Pearl Grey and one part Apple Green. Background is Pearl Grey and a little Yellow.

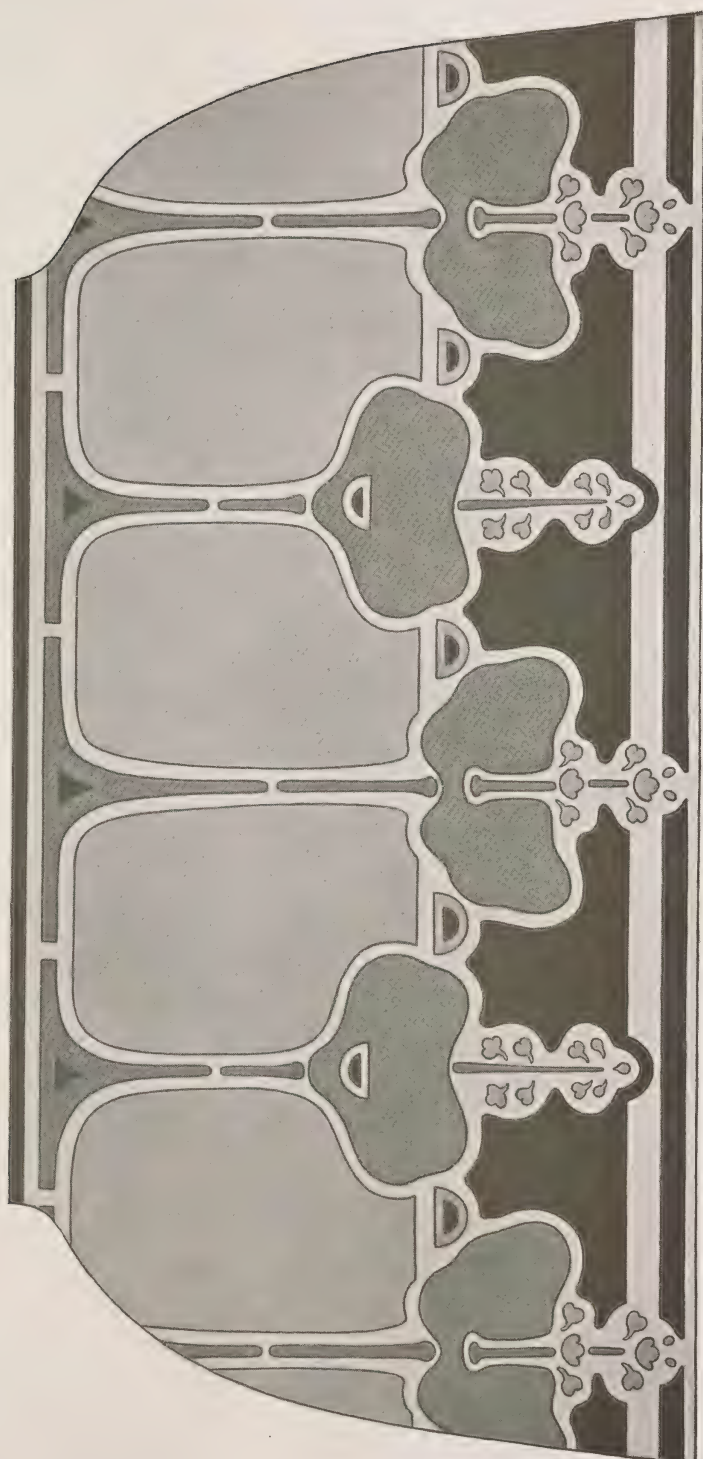
HOLLYHOCK







INSIDE BORDER OF SALAD BOWL



SALAD BOWL, CALIFORNIA WILD FLOWER, MINER'S LETTUCE



LADY SLIPPER—EDNA S. CAVE

**O**UTLINE design with Black, fire. Second Firing—Paint flowers with Violet and a little Grey for Flesh. The leaves are Shading Green and Apple Green. Third Firing—Wash a flat background of Apple Green toned with Violet.

## EXHIBITION NOTE

The Ceramic Society of Greater New York announces an exhibit of decorated table china in the sun-parlor of the Wal-ford-Astoria during the week March 10-15 inclusive. The public is invited daily between 10:30 a. m. and 10:00 p. m., excepting Monday evening.



## SALT SHAKERS (Page 235)

*Treatments by Jessie M. Bard*

## No. 1

**D**ESIGN is gold, the grey tone is Light Green Lustre and the light back of design is Opal or Mother of Pearl Lustre.

## No. 2

Leaves and wide band in center are oiled and dusted with two parts Apple Green, one part Yellow Green, one part Ivory glaze. Remainder of design is Green Gold.

## No. 3

Design is Gold. Background back of design is Opal Lustre. Oil lower part of the shaker and dust with Pearl Grey and a very little Yellow Green.



## CUP AND SAUCER (Page 235)

*Treatment by Jessie M. Bard*

**O**IL all the grey tones and dust with three parts Pearl Grey, one part Violet No. 2 and a pinch of Deep Blue Green. Oil the dark tone and dust with one part Royal Purple, half Aztec Blue, two parts Pearl Grey.



## DESIGNS FOR BOWLS, INSECT MOTIF (Page 237)

*Treatment by Jessie M. Bard*

**O**IL body of bug and dust with two parts Banding Blue, one part Aztec Blue; oil remainder of the design and dust with two parts Yellow Green, one-half part Violet, one part Pearl Grey.

Second Fire—Oil over the entire surface and dust with two parts Pearl Grey.

## No. 2

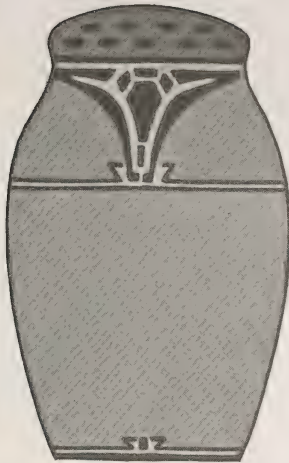
Outline the wings and paint body with gold. Bands at the top and bottom of bowl and also at the bottom of design are also of gold.

Paint the wings with two parts Yellow Red and one part Lemon Yellow. The two lines just above the wing and the perpendicular line between each section are painted with Auburn or Hair Brown and a little Blood Red. Paint the remainder of the design with Black and a little Blood Red. Paint an ivory tone back of the border and oil the lower part of bowl and dust with two parts Pearl Grey, one-half part Grey for Flesh, one part Yellow Brown, one-half part Blood Red.

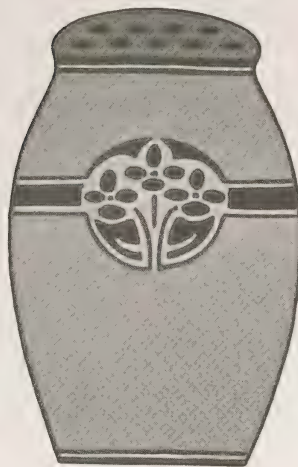
## No. 3

Oil the bug and the wide perpendicular space between the bugs and dust with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown. Paint the three spaces at the head with Yellow Red. Oil the band at the top and bottom and dust with two parts Yellow Green, one part Shading Green, two parts Pearl Grey. Oil the remainder of the design and dust with two parts Yellow Green, one part Violet No. 2, one part Pearl Grey, one part Ivory Glaze. If a background is desired it may either be painted or dusted with Pearl Grey and a little Yellow.

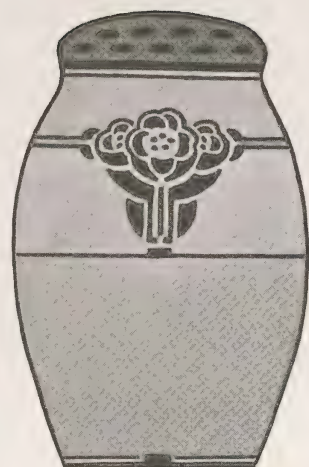




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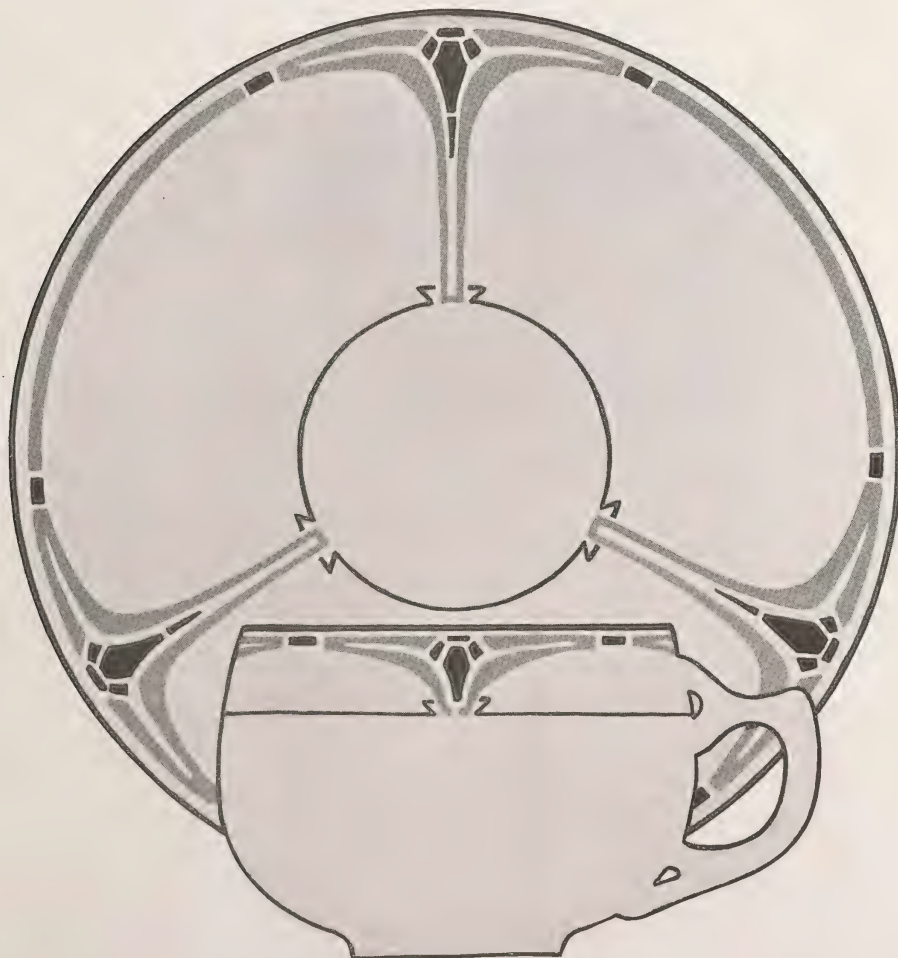
2



3

SALT SHAKERS—A. W. HECKMAN

(Treatment page 234)



CUP AND SAUCER—A. W. HECKMAN

(Treatment page 234)



PLATE DESIGN—MAUD CHAPIN

Treatment by Jessie M. Bard

This design may be carried out in Green Gold except the round spots which may be oiled and dusted with two parts Apple Green and one part Yellow Green.

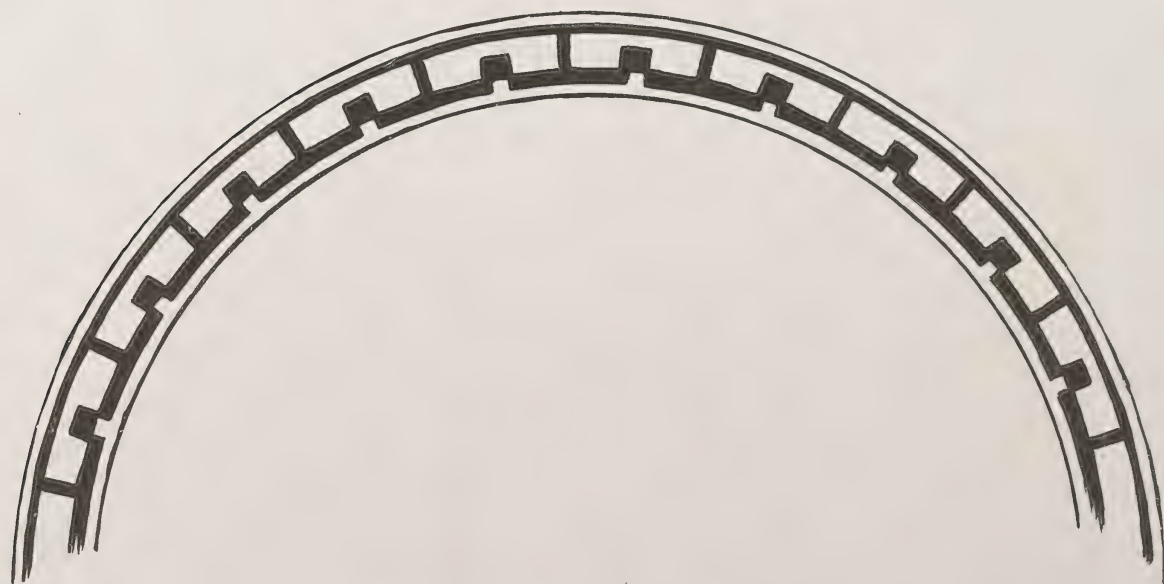


PLATE DESIGN—MAUD CHAPIN

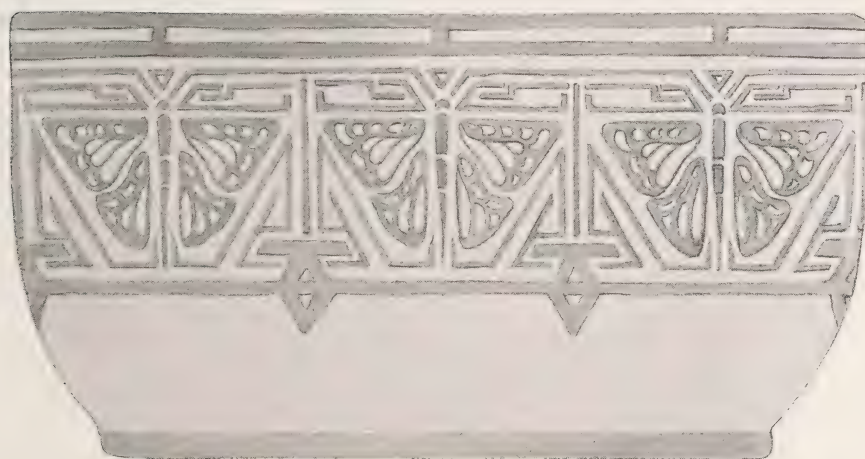
Treatment by Jessie M. Bard

**O**IL the design and dust with two parts Yellow Green, one-half Violet, one part Pearl Grey. Second Fire—Oil over the entire border and dust with one part Pearl Grey, one part Ivory Glaze and a pinch of Yellow Green.





1



2



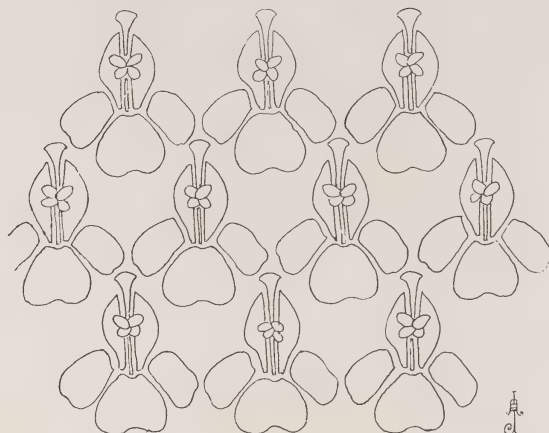
3

DESIGNS FOR BOWLS, INSECT MOTIF—DAISY ZUG

(Treatments page 234)



**BRODIAEA—J. M. CULBERTSON**  
Treatment page 245



*Mimulus*

**BORDER, MIMULUS—IDA A. JOHNSON**

*Treatment by Jessie M. Bard*

**T**HIS design could be used very nicely as an all-over pattern on a marmalade jar or a small surface. Outline rather heavily with gold. Paint the flowers with Lemon Yellow and a very little Yellow Red. Paint the stamen and pistil with Yellow Red or Coral enamel. Background Pearl Grey or little Grey for Flesh and a little Yellow.



**BORDER, MISSION BELLS—J. M. CULBERTSON**

*Treatment by Jessie M. Bard*

**F**LOWERS are painted with a thin wash of Yellow shaded with a little Yellow Brown. The dark in center of flower is Yellow with a little Brown Green. Stamens are Yellow Red. Outline is Grey for Flesh. Stems are Moss Green and a little Yellow. Leaves, Moss Green and a little Grey for Flesh. Background two parts Pearl Grey, one part Grey for Flesh and a little Yellow Brown.





YELLOW MARIPOSA LILIES—J. M. CULBERTSON Treatment by Kathryn E. Cherry

**T**HE flowers are a deep yellow. Paint the flowers with Yellow for Painting, Yellow Brown, a little Yellow Red in the very centers; stems are Brown Green; buds are Yellow Green and Brown Green. Background, Yellow Brown,

Brown Green, Mauve. Second Fire—Same color as used in the first fire. Strengthen the flowers with Painting Yellow and Brown Green, to this add a little Yellow Red in the dark shadows.

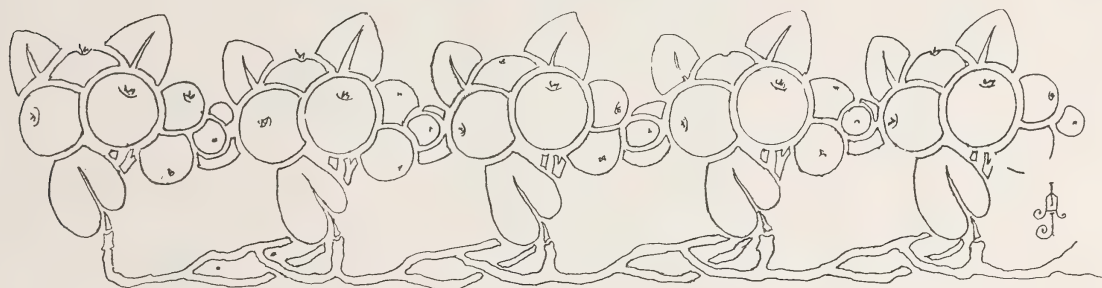






BORDER, CALIFORNIA POPPY—IDA A. JOHNSON

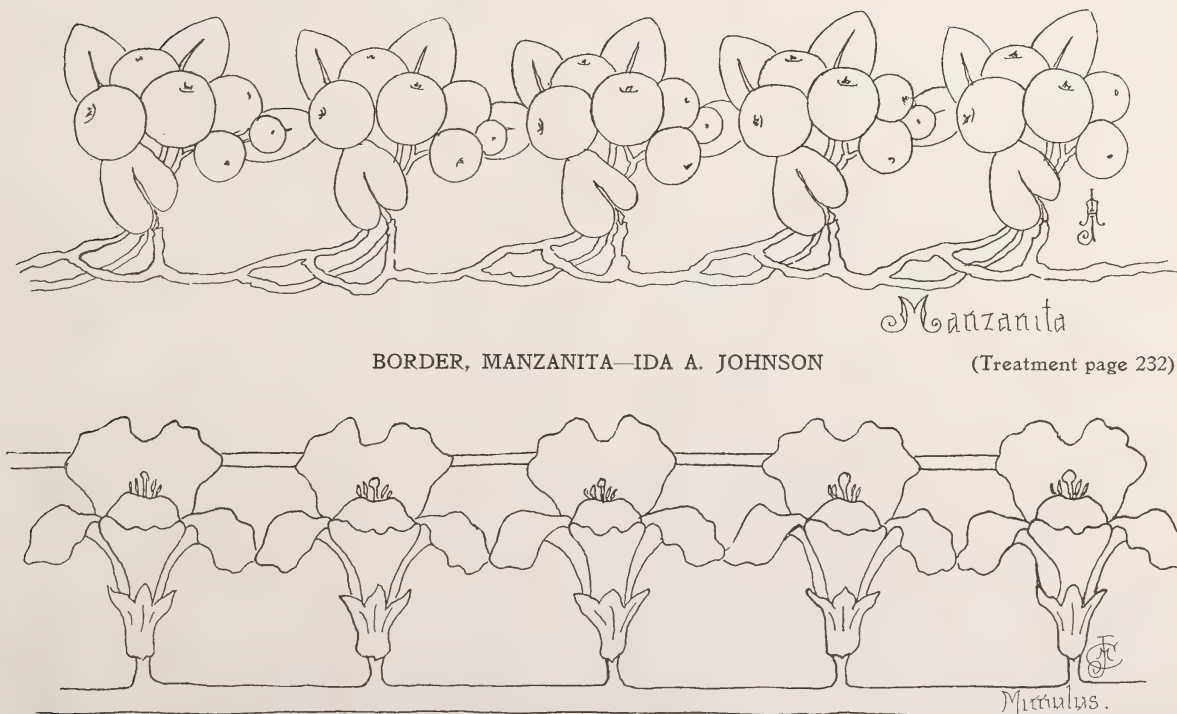
(Treatment page 232)



Manzanita

BORDER, MANZANITA—IDA A. JOHNSON

(Treatment page 232)



Mimulus.

BORDER, MIMULUS—J. M. CULBERTSON

(Treatment page 232)



MATILIA POPPY—IDA A. JOHNSON

Treatment by Kathryn E. Cherry

The flowers are white, shaded with Painting Yellow to the centers. Paint the shadow side of flower with Apple Green and Rose. Centers are Painting Yellow and Apple Green. Leaves are Yellow Green, Shading Green and a little Brown Green.





WILD HOLLYHOCK—J. M. CULBERTSON Treatment by Kathryn E. Cherry

**O**UTLINE design with Grey for Flesh, then fire. Paint flowers with Yellow for Painting and a little Pompadour shading toward the centers with Blood Red. The leaves are Apple Green and Brown Green, the stems are Brown Green

and a little Mauve. For the background use Albert Yellow, Brown Green, a little Mauve.

Second Fire—Same colors as used in the first firing. Just strengthen the shadow side of flowers.

## WILD ASTER (Supplement)

*C. L. Wiard*

**F**IRST Fire—After carefully blocking in the flower spaces, paint in the stems and leaves, using Yellow Green and Blue Green for the lighter tones and shade with Olive Green and a little Black in the darker places. Then paint the flowers with a good size pointed shader, using Blue Violet for the general tone and Deep Violet for the darker ones. Wash out the high lights with a little Turquoise Blue in the brush.

The centers are of Lemon Yellow shaded with Yellow Brown and Pompadour and Black. The shadows may be painted in with any grey. Warm Green or Yellow and Deep Violet is good. Second Fire—Lay in the background with Lemon Yellow and a little Yellow Green in places. Paint over the shadow forms and some of the flowers. Shade the flowers with Deep Violet and a little Black in the darkest parts. Strengthen the stems and touch up the centers. A little white enamel may be used effectively on the lighter flowers.



PLATE, WILD HOLLYHOCK MOTIF—J. M. CULBERTSON Treatment by Jessie M. Bard

**O**UTLINE design in Grey for Flesh and a very little Black. Flowers and buds are painted with a thin wash of Blood Red making a delicate pink and shaded with Blood Red and a very little Ruby.

Grey tones at the edge painted with Grey Yellow and a

very little Yellow Brown. Dark spaces back of flowers are gold. Leaves and stems are a thin wash of Moss Green and Grey for Flesh. Pistil of flower is Black and a little Ruby. A wash of an ivory tone may be put over the balance of the plate.





WILD ASTERS—C. L. WIARD







LANTERNS OF THE FAIRIES—J. M. CULBERTSON  
(Calochortus Albus)

*Treatment by Kathryn E. Cherry*

**S**KETCH in the design, paint the leaves with Apple Green and Shading Green; the stems with Brown Green and Shading Green; the flowers are shaded with Mauve and a little Apple Green, leaving the high lights white. Paint the background with Copenhagen Blue, Mauve, Shading Green.

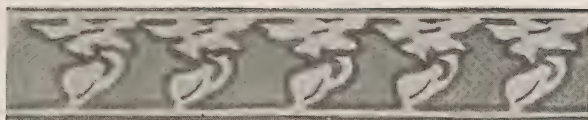
Second Fire—Paint a thin wash of Painting Yellow over the flowers, strengthen the leaves with Yellow Green, and a little Grey for Flesh.



#### BRODIAEA (Page 238)

*Treatment by Kathryn E. Cherry*

**T**HE flowers are a delicate yellow. Paint the flowers very thin with Painting Yellow, shaded toward centers with Apple Green, the very center is stronger Yellow. Leaves, Apple Green, Shading Green and a touch of Black, the stems are a tender yellow, use Yellow and Apple Green.



#### SMALL BOWL DESIGN IN THREE SHADES OF BLUE

*Frances Ellen Newman*

**O**UTLINE a good wide line using two parts Copenhagen Blue, one part Banding Blue. Fire. Paint over the entire surface with two parts Copenhagen Blue and one part Banding Blue. When quite dry dust with same then clean out the flower and leaves and fire.

Third Fire—Paint over the entire surface with Russian Green very thin and when dry dust with Pearl Grey.



#### YELLOW SAND VERBENA (Page 240)

*Treatment by Kathryn E. Cherry*

**F**LOWERS, Painting Yellow, shaded with Yellow Brown and Brown Green. Center, Yellow Red. Leaves, Brown Green and Yellow Brown. Stems, Yellow Brown and Black.



#### PINK SAND VERBENA (Page 240)

*Treatment by Kathryn E. Cherry*

**P**AINT flowers with Rose. Centers with Yellow. Leaves, Moss Green and Brown Green. Stems, Blood Red and Mauve.



#### BITTER SWEET—HARRIETTE B. BURT (Page 246)

*Treatment by Kathryn E. Cherry*

**O**UTLINE the design with Blood Red. Fire. Paint the berries with Yellow Red, shade with Blood Red. Leaves, Yellow Brown, a little Brown Green. Stems, Auburn Brown.

Third Fire—Oil and dust a background with Coffee Brown. Then clean the berries out with a little on the end of a brush handle.



#### STUDIO NOTES

Mrs. Bonnie Webb Moseley, teacher of china painting and design, of Houston, Texas, has changed the location of her studio to 412 Beatty Building, on Main Street.



#### ANSWERS TO CORRESPONDENTS

L. D.—The gold you mention is a secret with the factories. If you buy the pure gold which comes in powder form I think you will find it more of a yellow tone.

Mary W. Knight.—We regret that we haven't the color study of Rose Tray by Ida M. Ferris, which was published in our Rose Book. We give you the address of the artist, Mrs. Ida M. Ferris, Holdridge, Fostoria, O. She may furnish you with the required study. This inquiry would have been answered by mail if you had given us your address.

R. G. H.—The design for dinner set was not to be outlined as it was to be carried out in one fire. Most pupils like to save as much firing as possible and in that case it is well to encourage them to work for one fire when it is possible, some designs require more. Transparent green lustre requires a hard fire, the trouble is not in the firing when it is spotted but in the application. Some dust may have settled into it or some other foreign substance that is injurious to it.

J. C. M.—The treatment for the prize dinner set design was written for one fire, so carry it out just as it is given; where the outline is between the leaves a fine line can be scratched. The center of the flower is the large light spot or pistil. If you prefer using an outline you may use Banding Blue and Grey for Flesh. It is a matter of choice whether you use pen or brush for outlining. The color is thinned with oil of lavender when outlining with a brush. You can use your gauge for this work.



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KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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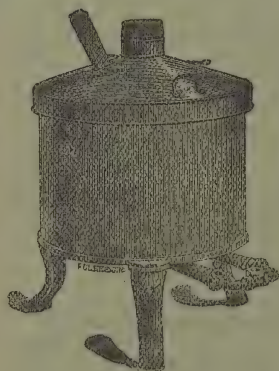
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

APR 27 1913

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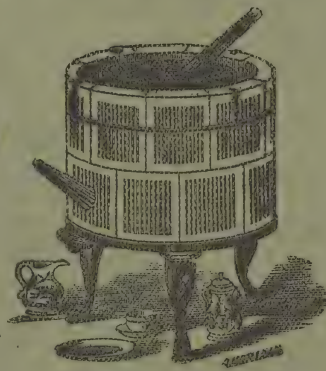


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# KERAMIC STUDIO

Vol. XIV. No. 12.

SYRACUSE, NEW YORK

April 1913



VERY movement has its rise and fall, its tidal fluctuations. If it is but a momentary fantasy it has seemingly but the one period of popularity and then it disappears to rise again in another guise, another fad of the moment. But if at bottom is a fundamental truth, a real and uplifting principle, it never disappears utterly but waxes and wanes like the moon, gaining fresher and greater strength after every eclipse. So it has been with the amateur ceramic movement in this country. It started, as we older ones remember, with huge flowers painted "as large as life and twice as natural," pasted on the center of plates with never a shadow to relieve their harshness, not a sparing of a single detail. Crude as was this first impulse, back of it lay deep in woman's heart the desire for the beautiful to be expressed in a practically indestructible medium. As fingers grew more expert the naturalistic painting on china grew still more realistic till the acme of ceramic painting on china was reached about in the days of the old "Art Amateur" and "China Decorator." Then doubts as to the fitness of realistic painting as decoration for china began to creep in here and there and for a time china decoration was on the wane. Then one began to see Rococo scrolls flourishing here and there and slowly but surely the idea of china decoration rather than painting began to take hold.

It was at this time that *Keramic Studio* succeeded the old "China Decorator," and a look over its files will reveal quite clearly the steady upward march of the movement, which however has been so unprecedentedly rapid that not all have been able to keep up with its strides. For this reason there has been a slight waning of interest on the part of the great mass of decorators who have not been able to understand the rather crude "blocked out" designs that were in vogue for a time when ceramic designers were feeling about for first principles, such as mass of dark and light, spacing, movement, etc., etc. But now we are beginning to find our own again. Decoration is becoming not only more conventional, but more symbolic, it stands for more beauty in line and form and color, than ever before, and daintiness, though in new forms, is returning again. We look for the oncoming wave with happy anticipation and not without some satisfaction that *Keramic Studio* has done its part in bringing about the new spirit.

Several important new additions to amateur ceramic material in the way of soft toned, grounding colors and enamels will do wonders to lighten the difficulties of our struggling young workers. Without a doubt, they are harbingers of a new spring time in ceramic work and as in the spring a young man's fancy lightly turns to thoughts of love, so in this new spring time of ceramic opportunity, the young woman's fancy will turn, but *not lightly* we trust, to thoughts of the beautiful things she can now make to keep the young man's fancy fixed, if not on thoughts of love, at least on thoughts of the attractiveness of food served up in dishes decorated with these new and lovely designs and colors, for springtime passes into summer and fancy changes to serious thoughts and we all know that in

maturity a man's heart is in his stomach. Which only goes to prove that the stronghold of the china decorator is tableware rather than purely decorative pieces. But do not forget to keep it simple enough so that the food it is meant to set forth is not over shadowed by the decoration. For after all eating is the chief end of man, and man is the chief interest of woman, in spite of these days of suffragettes and politics.

And talking of spring passing into summer it is almost time to begin to plan for the coming season. What are you going to do with your vacation? We will ask all our readers who expect to have summer schools or classes to send us notices for our May issue, so that our students will know what to plan for in the way of study. As for ourselves, our summer school of last year was so successful that we are going to have it again, and we shall continue the feature of children's classes in various crafts which will solve the problem for many mothers who do not know how to study and look after their little ones at the same time. Watch for the May issue. We hope to make it interesting to you in more ways than one.

## THE PANAMA-PACIFIC EXPOSITION

THE Panama-Pacific International Exposition which is to be held at San Francisco in celebration of the completion of the Panama Canal will open its doors to the public on Saturday, February 20, 1915.

Although two years in advance of the opening day, progress upon the Exposition has reached a stage of accomplishment in all its departments which, in the opinion of expert observers, has not been exceeded by either of the last two great expositions a year before their openings. The exposition grounds, which cover an area of 625 acres, have been prepared. Work has started and the headquarters building is completed.

Contracts for the main exhibit palaces, of which there will be fourteen, will be let at the rate of two each month, and all the buildings will be completed under contract by June 25th, 1914.

Twenty-six American Commonwealths have selected sites for their State buildings. The following foreign Governments have thus early accepted the invitation of the President to take part in the Panama-Pacific Exposition: Guatemala, Haiti, Salvador, Dominican Republic, Honduras, Panama, Mexico, Peru, Costa Rica, Bolivia, Japan, Ecuador, Uruguay, Canada, Liberia, France, Nicaragua, Cuba, Great Britain, China, Portugal, Sweden, Holland, Spain, Denmark, Argentine Republic.

More than two thousand applications for concessions have been received by the Panama-Pacific Exposition in San Francisco; fourteen of the accepted concessions will involve an expenditure of more than two million dollars. Among the concessions will be a reproduction of the Grand Canyon by the Santa Fe Railway; a working model of the Panama Canal with a capacity to accommodate two thousand people every twenty minutes; a panoramic spectacle of the evolution of the American Navy; a reproduction of the Grand Trianon at Versailles, reproducing the historic battles of Napoleon, and the Creation, based on the first chapter of Genesis. All the concessions will be educative.

## POMPANO FISH PANEL (Supplement)

*Treatment by Jessie M. Bard*

THE brown outlines are painted with a Dark Brown, a little Violet and Grey for Flesh. The blue outlines are Banding Blue and a little Grey for Flesh. Second Fire—The greens are Yellow Green and Albert Yellow, with a little Grey for Flesh for the darker tones. The violet tones in the body of the fish are Violet No. 2 and a little Sea Green, the dark blue is Aztec Blue and a little Violet and Black. The gold color is Albert Yellow, Yellow Brown and a little Auburn. The light blue is Deep blue Green and a little Violet.

## HELPFUL HINTS

Every pupil coming to me from other teachers has ironed her silk for padding. This should never be done as the unironed silk has just that "grip" to it that the piece needs.

In transferring a difficult "repeat" to a piece of china, I always paste the design to the carbon paper with a bit of adhesive tape. This is a great help especially on rounded surfaces.

In spring and fall before fires are lighted and I want to use gold I fill my hot water bottle and place it beside me where I can lay the gold glass on it when a little heat is necessary to make it mix properly.

Elinor Brierley



BONBONNIERE (Supplement)—OPHELIA FOLEY

PAINT in the outline and all the black spaces with Black and fire. Second Fire—Oil the grey tones in the border in the circle in the center, and the head and tail of the grey fish and dust with one-half part Violet No. 2, four parts Pearl Grey, two parts Ivory Glaze. Oil the body of the light fish and dust with three parts Pearl Grey, one part Violet No. 2, one-half part Deep Blue Green.

Oil the dark green background and the bottom of the box if a dark green is desired and dust with one part Shading Green, one part Apple Green, one part Pearl Grey, one-half Grey for Flesh. The light green is painted with Moss Green and a little Yellow; the red tone is Blood Red, a little Violet and Dark Brown. The head of the dark fish Moss Green and a little Grey for Flesh. Silver can be used for grey parts of fishes.

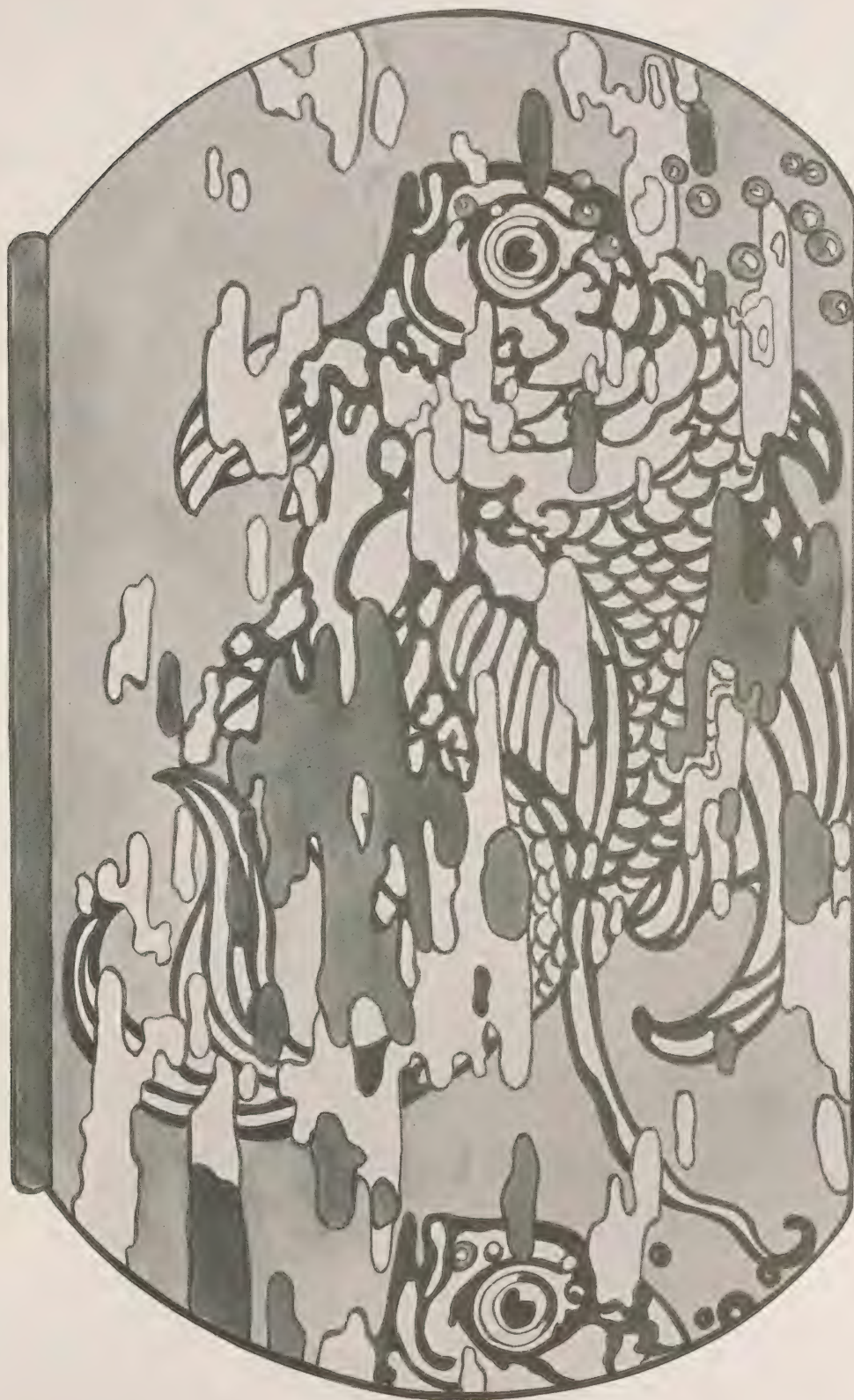




BONBONNIERE—OPHELIA FOLEY  
POMPAÑO FISH PANEL—H. BRIDWELL







POMPANO FISH PANEL (Supplement)—H. L. BRIDWELL

(Treatment page 248)

## VASE, EGYPTIAN MOTIF (Page 262)

*Treatment by Jessie M. Bard*

**O**UTLINE is Black. The bands and all the heavy black spaces are gold. The upper sections of wing is Orange Lustre and the two lower sections are Yellow Lustre. The small spaces between the circles of the sun and also the lower section of body and the space outlining the upper section are painted with two parts Apple Green and one part Yellow Green, the larger spaces are Yellow Lustre.

Upper section of body is Banding Blue and Aztec Blue. Background space back of wings is Light Green Lustre applied

rather heavy. Remainder of background is Dark Green Lustre. Legs of the figure are gold.

\* \*

## PLATE (Page 263)

*Henrietta Barclay Paist*

**A**BSTRACT design in gold. Basket ivory color. Enamels for fruit: "Marwine" for grapes; Grey Green, leaves; Dull Yellow, shaded with Grey Green, for pears; same shaded with Deep Red Brown for peaches. Outline the design carefully first and fire.



POETAZ NARCISSUS—PHOTOGRAPH BY W. S. STILLMAN

*Treatment by Kathryn E. Cherry*

**P**AIN'T the background in first with Apple Green, Painting Yellow, Mauve; then the white flowers are shaded with a little of the Painting Yellow, and Apple Green; the centers are Yellow Brown, a little of Yellow Red; leaves are Yellow Green, Brown Green. For the yellow flowers use Painting Yellow

and Albert Yellow, shading with Yellow Brown and Brown Green.

Second Fire—Paint a thin wash of Apple Green over the entire background, then strengthen the centers of flowers with Albert Yellow, Brown Green.





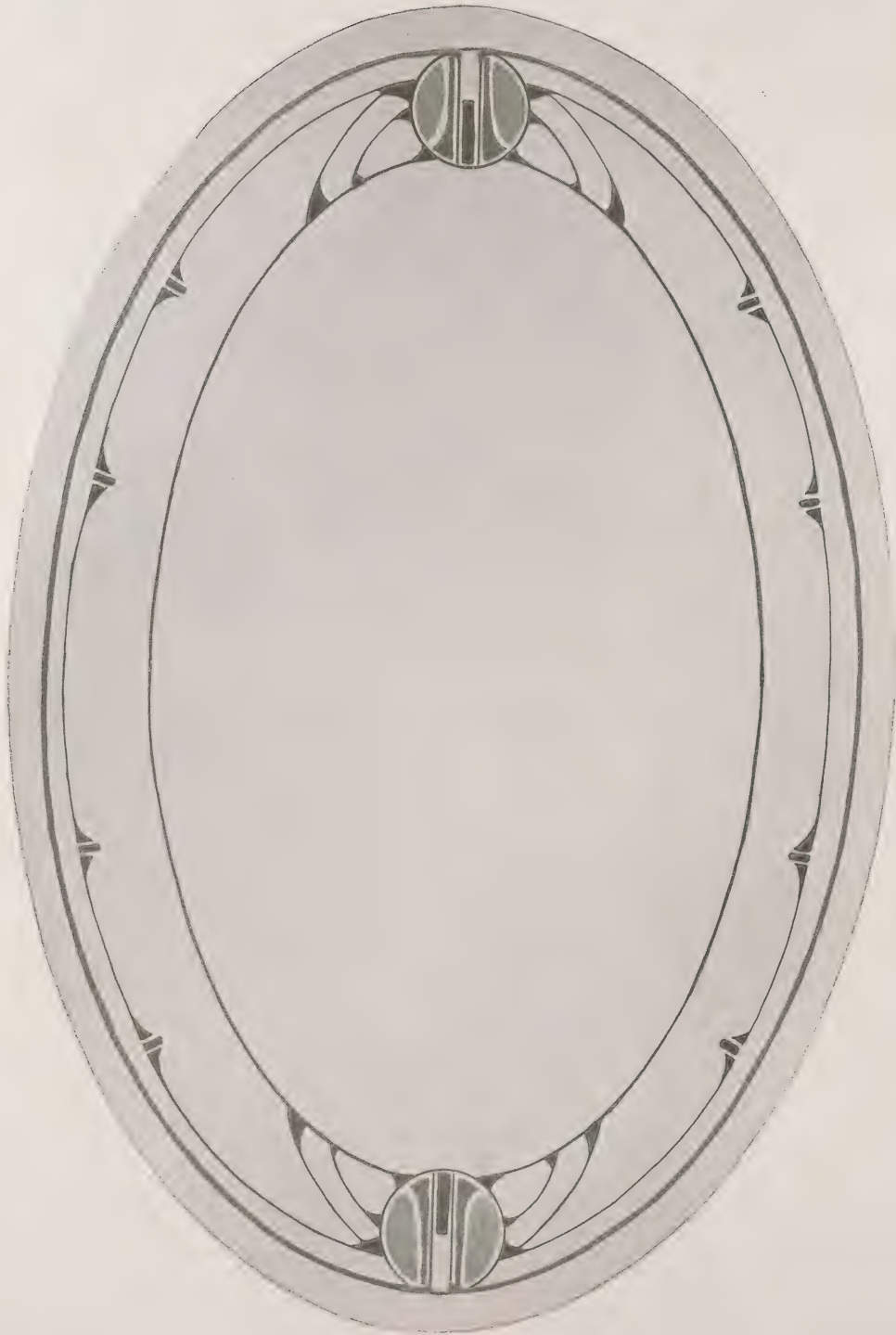
NARCISSUS—HARIETTE B. BURT

(Treatment by Kathryn E. Cherry)

**O**UTLINE the design with Grey for Flesh and fire. Then paint in the grey in flowers with Apple Green and Mauve. The centers are Painting Yellow, Yellow Brown and Yellow Red. The leaves are Apple Green, Yellow Green, and Shading Green. Background is Yellow Brown, Yellow Red

and Grey for Flesh.

**Third Fire.**—Paint a thin wash over the entire background of Painting Yellow, a little Brown Green near the flowers, then paint a thin wash of Albert Yellow and Yellow Green over the shadow side of the flowers.



PLATTER—F. R. WEISKOPF

(Treatment page 256)





SECTION OF TEN INCH SERVICE PLATE



PLATE—MRS. F. R. WEISKOPF

(Treatment page 256)



END SECTION OF EIGHTEEN INCH PLATTER—F. R. WEISKOPF



OUTSIDE OF NUT BOWL—MAY B. HOELSCHER





NUT BOWL (INSIDE)—MAY B. HOELSCHER

Treatment by Jessie M. Bard

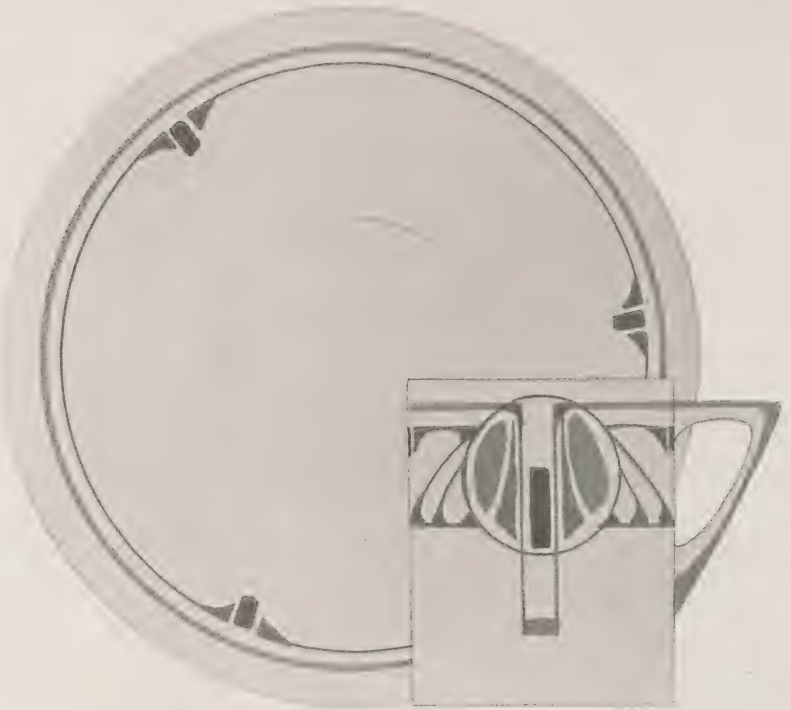
ALL of the darkest spaces are Gold and the outline Auburn or Hair Brown and Grey for Flesh. Oil the grey in all of the bands and dust with two parts Pearl Grey, one part Grey for Flesh, one part Yellow Brown. Paint the lower part of the acorns with a flat wash of two parts Yellow Brown, one

part Albert Yellow and a little Dark Brown. The upper part of the acorn with a Dark Brown. Leaves are Brown Green and a little Yellow Brown, the heavy vein is Brown Green and a little of the Dark Brown. Oil the background and dust with one-half Grey Yellow, three parts Ivory Glaze.

## DINNER SET—F. R. WEISKOPF

*Treatment by Jessie M. Bard*

**T**RACE in the design. Oil the outer band and the large grey space in the circle design and dust with three parts Ivory Glaze, two parts Apple Green and a touch of Yellow. Paint the three large remaining spaces in the circle design and the oblong space in the second border with three parts Yellow Brown, one part Albert Yellow and a little Yellow Red; this should be a strong orange color. The remainder of the design is in Gold.



CUP AND SAUCER—F. R. WEISKOPF



CUP AND SAUCER—MRS. GEORGIA DENNISON KIMMONS

## CUP AND SAUCER

*Mrs. Georgia Dennison Kimmons*

**F**IRST Fire—Outline design in black, dry thoroughly. Band, Brown Green toned with Black. Colors, either flat or enamel, taking care not to over run outline.

Second Fire—Same treatment as above only fire outline first before laying in colors.





COTTAGE TULIPS, PINK AND WHITE—PHOTOGRAPH BY WALTER S. STILLMAN

Treatment by Kathryn E. Cherry

**P**INK flower, use Rose very thin, shaded with Blood Red and Mauve. White flower, use Apple Green very thin and Rose, shade to the stem with Painting Yellow. Stems are Apple Green; leaves are Yellow Green, Shading Green and

Brown Green. Background, Albert Yellow, Yellow Green and a little Mauve. Second Fire—Same colors used in first fire. Over the pink flower paint a thin wash of Rose, shade it with Mauve and Rose.



HONEY JAR—CLARA L. CONNOR

Treatment by Jessie M. Bard



DESIGN FOR COVER OF HONEY JAR

**O**IL the grey tones and dust with one part Grey Yellow and three parts Ivory Glaze. Oil the leaves and dust with three parts Pearl Grey and one part Apple Green.

Outline the parts indicated with Green Gold, also the stamen of the flowers and the stem between the leaves.

Second Fire—Paint the flowers with a thin wash of Blood Red and a little Yellow Brown. Flow a heavy wash of Opal lustre over the background.

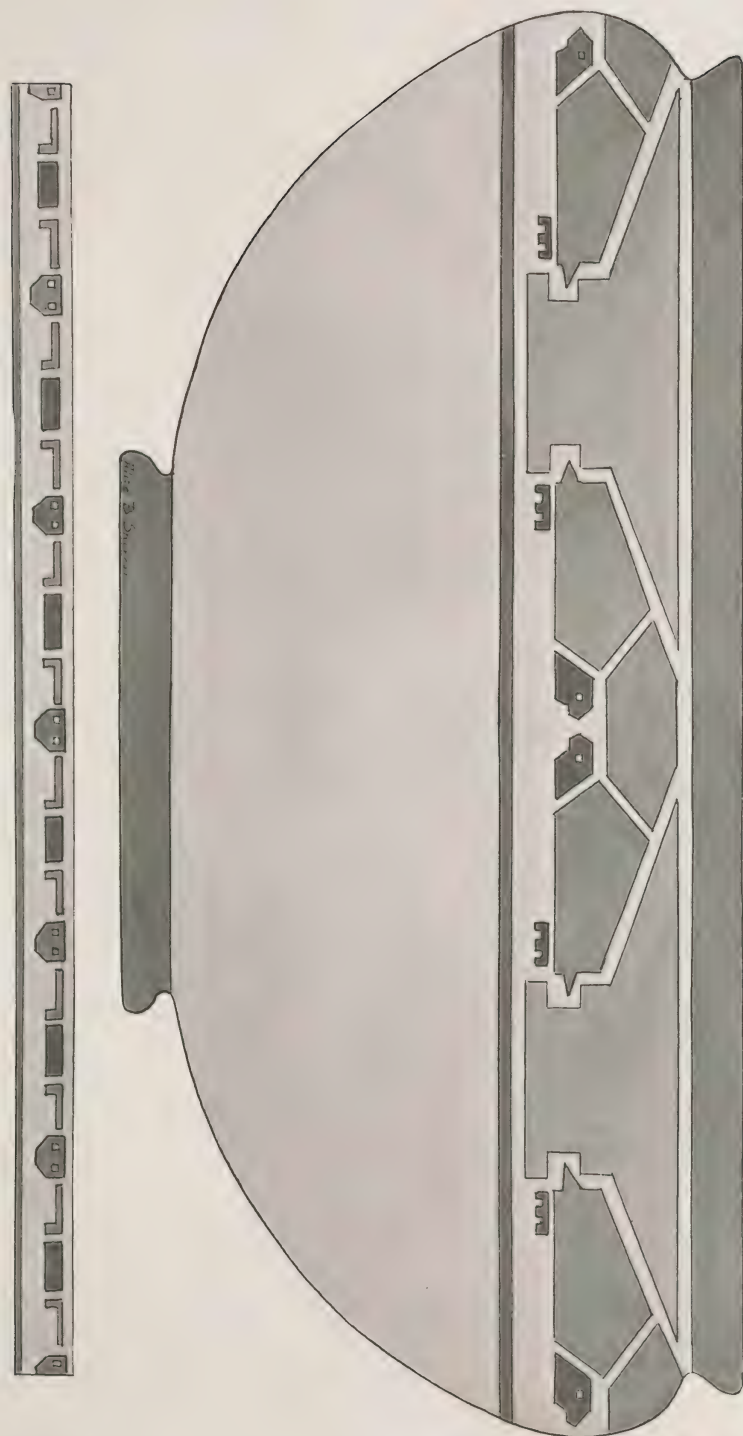


## SOUP BOWL, TURTLES

Treatment by Jessie M. Bard

**T**HE outlines, head and feet of turtle, and the three bands are Gold. Oil the space between the turtles and dust with one part Grey Yellow, one part Yellow Brown, three parts Ivory Glaze. Oil the bodies of the turtles and the space above them and dust with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown.





SOUP BOWL, TURTLES—ALICE B. SHARRARD



FREESIA—HARRIETTE B. BURT

Treatment by Kathryn E. Cherry

**I**NDIA ink the design very carefully, then paint in the background with Grey for Flesh and Mauve; then the leaves are Yellow Green and Brown Green; the stems are Shading Green and a little Black; the flowers are the thinnest

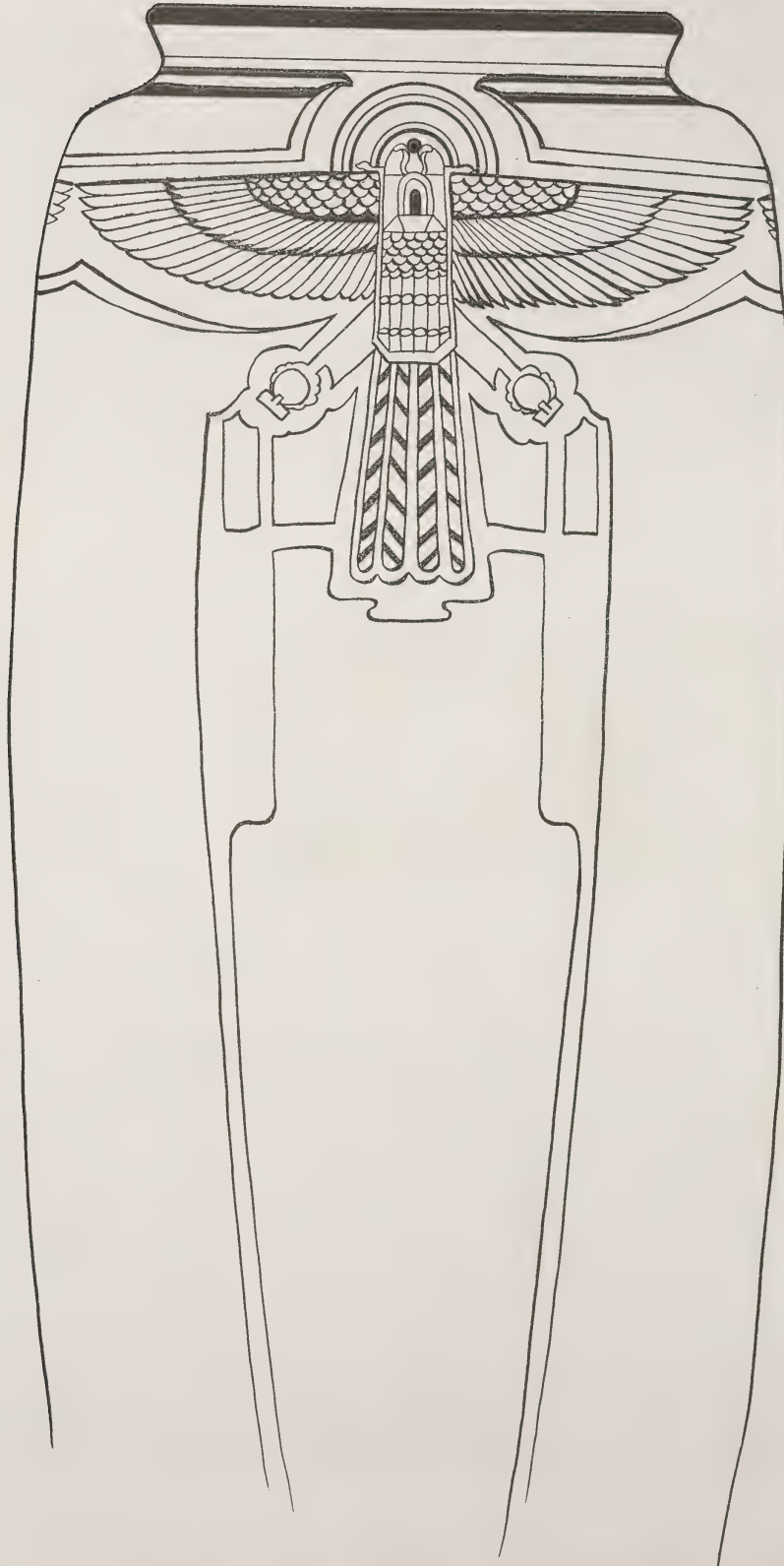
kind of a wash of Painting Yellow, a little Apple Green and a touch of Mauve. The second fire is a thin wash of Apple Green over the entire background and the leaves. The flowers are shaded on the shadow side with Mauve and Apple Green.





DECORATED PORCELAIN—MATILDA VOORHEES

Exhibited with the National Society of Craftsmen, New York



VASE, EGYPTIAN MOTIF—EDNA MANN SHOVER

(Treatment page 250)



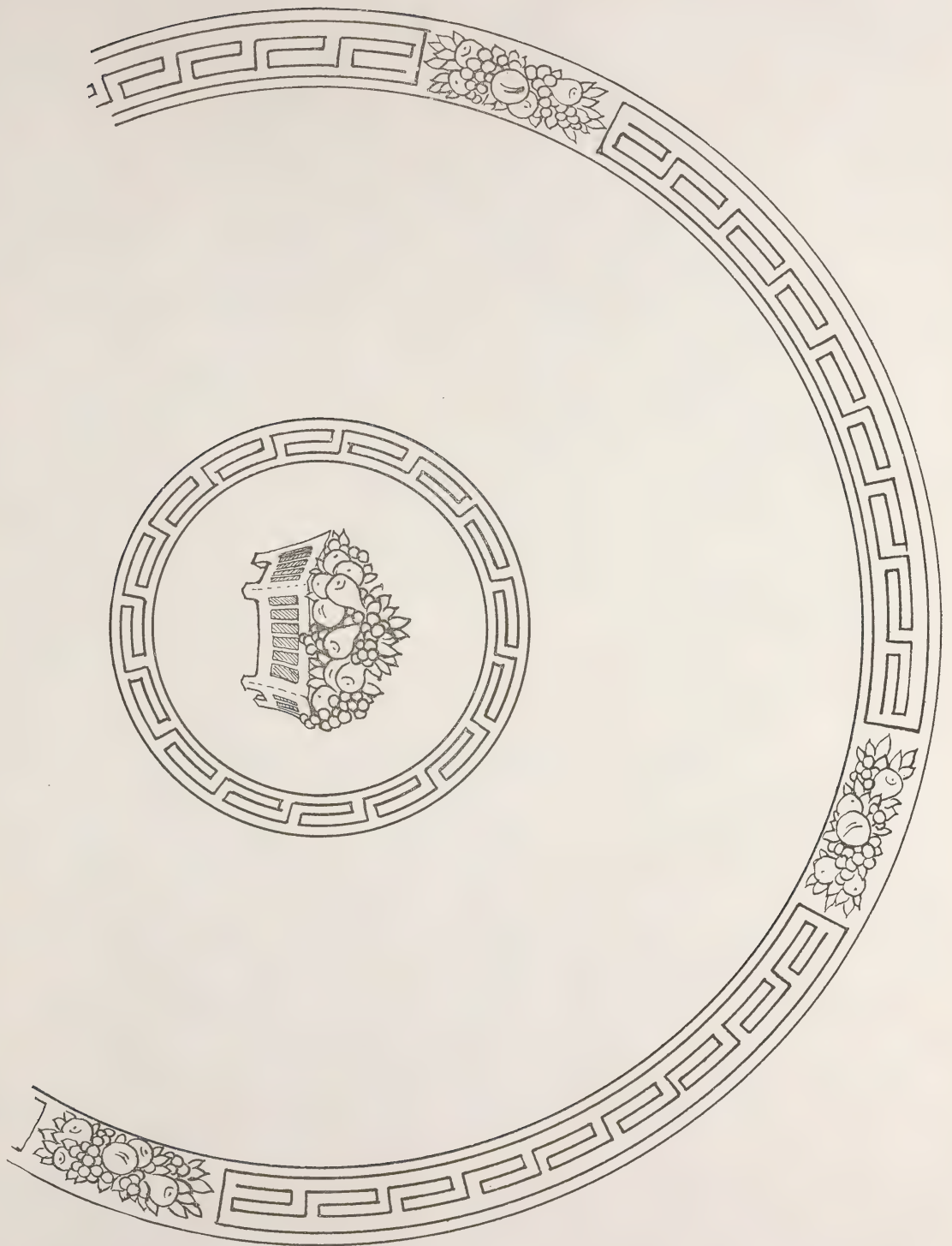


PLATE--HENRIETTA BARCLAY PAIST

(Treatment page 250)



MARMALADE JAR—CRAFTSMEN'S GUILD

Treatment by Jessie M. Bard

**O**IL the dark fruit and the dark part of the light one and dust with three parts Ivory Glaze, one part Grey Yellow, one part Yellow Brown. Oil the leaves and bands and dust with two parts Pearl Grey, one part Grey for Flesh, two parts Yellow Brown, and a pinch of Blood Red. Outline the

light fruit with Grey for Flesh. Second Fire—Oil the entire surface of jar and plate and wipe the oil from the light fruit, then dust with one part Ivory Glaze, one part Pearl Grey, one-half part Yellow Brown. Paint the light fruit with Albert Yellow and a little Grey for Flesh.



## FRENCH TUBEROSE (Page 267)

*Treatment by Kathryn E. Cherry*

**F**IRST Fire.—Outline the design with Grey for Flesh, then fire. Second Fire.—Paint the background with Mauve and a little Apple Green, Painting Yellow, and Grey for Flesh. The flowers are painted with Brown Green and Mauve shaded

with Apple Green and Rose, the yellow centers are Yellow for Painting. The leaves are Yellow Green and Shading Green, stems are Apple Green and Mauve.

Third Fire.—Use the same colors as used in the first fire. The high lights are left in the flowers. Use a delicate wash of the Mauve and the Apple Green on the shadow side. Wash a thin shading of Mauve around the flowers.



CROWN AND TRUMPET NARCISSUS—PHOTOGRAPH BY WALTER S. STILLMAN

*Treatment by Kathryn E. Cherry*

**F**LOWERS are Painting Yellow, Albert Yellow, Yellow Brown; the centers or cups are Yellow Brown and Yellow Red. Leaves are Moss Green, Shading Green. Background, Yellow Green, Mauve, Grey for Flesh.

Second Fire—Same colors used in the first fire. Shade the shadow side of the flowers with Brown Green and a little Yellow Brown.

For the centers use Yellow Red.



BLUE AND WHITE PLATES—YUKEY R. TANAKA

(Treatment page 268)





FRENCH TUBEROSE—HARRIET B. BURT

(Treatment page 265)



CHERRY BLOSSOMS—LILLIAN STURGES

*Treatment by Kathryn E. Cherry*

**O**UTLINE the design with Apple Green and fire. Paint the leaves with Apple Green, Yellow Green, and a little Shading Green in the deepest tones, the blossoms are shaded

with Apple Green and a little Rose, the stamens are Albert Yellow and Brown Green.

Third Fire.—Oil the background with the Special Oil, dust it with Green Glaze, clean out the blossoms.

#### PLATES—YUKEY R. TANAKA (Page 266)

*Treatment by Jessie M. Bard*

**F**OR the large plate in the foreground, oil the border and dust with three parts Ivory Glaze, one-half Grey Yellow Second Fire—Trace in the design and paint branches of trees with a thin wash of Auburn or Hair Brown, a little Violet and a touch of Black. The pine cones with Moss Green and a little Yellow Brown and pine needles with Shading Green, a little Moss Green and a touch of Black, the dark spots in the background with Grey for Flesh, a little Auburn Brown and a touch of Black.

Third Fire—Wash in the dark grey background with Grey for Flesh and Pearl Grey and a very little Apple Green.

#### SMALLER PLATE IN BACKGROUND

Paint the border with a soft ivory tone using Pearl Grey, a little Albert Yellow and a touch of Yellow Brown Second Fire—The outline around the chrysanthemums Deep Blue Green two parts, Copenhagen Blue one part; the outline around the bands is the same but applied heavier. Leaves are Sea Green and a little Violet for the grey tone and add a little Shading Green for the darker tone. The small flowers are a very thin wash of Blood Red for the lighter tones and a little heavier wash of it for the darker tones. Bands are Deep Blue Green and a little Sea Green, the grey background is a thin wash of two parts Pearl Grey and one-half part Grey for Flesh.

#### SHOP NOTES

M. T. Wynne of New York will remove, May 1st, to larger quarters, at 52 West 36th Street.

#### ANSWERS TO CORRESPONDENTS

E. B. G.—The special oil is padded when a large surface is to be covered and on the small surfaces it is painted on very thin, a little color is usually added to the oil to enable one to see whether it is being applied evenly. Special tinting oil and grounding oil are used for the same purpose but the former is more satisfactory, it is not as heavy—gives a better quality to the color. It should usually be allowed to stand awhile, although that depends largely on the weather and the way it is applied—usually in the summer it is not necessary to allow it to stand. The color should look dry after it is dusted on. Muller & Henning's Outlining Black is the best to use for outlining. India ink does not fire, it is only used for correcting your design and needs to be gone over with black paint.

P. F.—An ivory tone fires out if fired too hot so that may possibly be the cause of your tint not being satisfactory unless it fired darker than you wanted it, in that case you probably used the color too heavy and there would be no way of making it lighter except to take it off with a china eraser and apply it again. If it is too light you can go over it again with the same color.

A. G. D.—For haw apples use a thin wash of Yellow Red and Blood Red for the light part and for the shadow side use Blood Red and a little Violet; for the pronged cap use Blood Red and Auburn or Dark Brown. For blueberries use Sea Green and a Deep Blue Green for the lights and Banding Blue, Sea Green and Copenhagen Blue for the shadow side.

M. S. C.—The best decoration for a dinner set for a beginner would be a simple conventional border design in gold and a touch of color. You will find a number of these in the different numbers of the *Keramic Studio*. Yes, the Haviland china is better than the Bavarian but there are other kinds of French china that are just as good.

T. B. B.—If the gold was on Belleek ware it has probably been over-fired but if on china it is hard to tell the reason. It probably needs to be gone over again. In the treatment for grape border in the July number you are to dust the Pearl Grey over the colors that have been painted on when they are partly dry at least a couple of hours after it has been painted.



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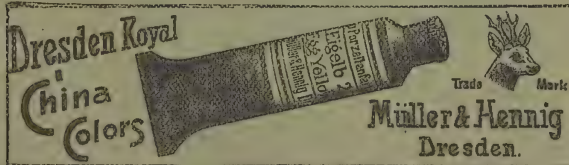
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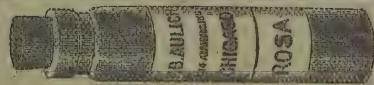
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